

THE ETUDE

Price 25 Cents

music magazine

August
1943

Drink to Me Only with Thine Eyes

Arr. by William Hedin

Slowly

PRIMO

OLD ENGLISH AIR

Drink to me on - ly with thine eyes And I will pledge with mine;

Or leave a kiss with in the cup And I'll not ask for wine. The

thirst that from the soul doth But might'

Drink to Me Only with Thine Eyes

Arr. by William Hedin

Slowly

SECONDO

OLD ENGLISH AIR

Drink to me on - ly with thine eyes And I will pledge with mine;

Or leave a kiss with in the cup And I'll not ask for wine. The

thirst that from the soul doth But might'



IF YOU'RE MAKING MORE MONEY ...WATCH OUT!



WE WANT TO WARN YOU, before you read this page, that you've got to use your head to understand it. We also want to warn you that—if you don't bother to read it carefully enough to understand it—you may wake up after this war as poor as a church mouse.

This year Americans are going to make—minus taxes—125 billion dollars.

But this year, we civilians are not going to have 125 billion dollars' worth of goods to spend this on. We're going to have 80 billion dollars' worth. The rest of our goods are being used to fight the war.



That leaves 45 billion dollars' worth of money burning in our jeans.

Well, we can do 2 things with this 45 billion dollars. One will make us all poor after the war. The other way will make us decently prosperous.

This way the 45 billion dollars will make us poor

If each of us should take his share of this 45 billion dollars (which averages approximately \$330 per person) and hustle out to buy all he could

labor is scarce, a lot of them will get it. And farmers and business men who feel the pinch are going to ask more money for their goods.

Well, the minute these people—that means maybe you and plenty of your friends and neighbors—get this money, they'll begin bidding again for

Now listen closely: The bidding for scarce goods is going to raise prices faster than wages. Wages just won't keep up.

So what will people do? U. S. workers—whether they're laborers or white-collar workers—will ask the boss for more money. Since



KEEP PRICES DOWN!

Use it up
Wear it out
Make it do
Or do without

If, for instance, we put this money into (1) Taxes; (2) War Bonds;



Maybe, doing this sounds as if it isn't fun. But being shot at up at the front isn't fun, either. You have a duty to those soldiers, as well as to yourself. You can't let the money that's burning a hole in your pocket start setting the country on fire.

* * *

This advertisement, prepared by the War Advertising Council, is contributed by this magazine in co-operation with the Magazine Publishers of America.

SIGRID ONEGIN, world-famous German-Swedish opera singer, died in June at Magliano, Switzerland. Miss Onegin, whose first American tour to American audiences was born in Stockholm, Sweden, on June 1, 1891. She studied in Frankfurt and Munich, and, after a tour in Italy, she devoted several years to concert work and then in 1912 made her operatic debut at Stuttgart in "Carmen," with Caruso as the Don José. Her American debut was made in "Aida" with the Metropolitan Opera in 1922. From 1922 to 1933 Miss Onegin was a member of the Berlin Staatsoper. Her greatest roles were those of the Wagnerian opera.

VINCENT PERSICHETTI and **HERBERT ELWELL** were the winners in the recent composition contest conducted by the Juilliard School of Music in New York. Mr. Persichetti, born in Philadelphia, is head of the Composition Department of the Philadelphia Conservatory of Music. His winning composition is a *Dance Overture*. Mr. Elwell, head of the Composition Department of the Cleveland Institute, won the award with his *Introduction and Allegro*.

LEWIS W. RODENBERG, blind printer, musician, and poet, has received the Miguel Medal in recognition of his work in behalf of the sightless. Mr. Rodenberg, an accomplished violinist and pianist, is one of the first persons to write four-part music in Braille, and is also one of the few individuals who can read four-part music in Braille.

PAUL CRESTON'S "Symphony No. 1, Op. 29" has been voted the annual award of the New York Music Critics' Circle as the best of the symphonic works by American composers which had their New York premières during the past season.

SURANNE E. DERCUM, opera singer and voice teacher active in Philadelphia for many years, died in that city on June 9. She studied voice in Philadelphia and in Europe and for some years was chairman of the composition contest conducted by the Eurydice Chorus of Philadelphia.

DR. JEAN B. BECK, professor of Romance Languages at the University of Pennsylvania and a member of the permanent authority on the music of the Middle Ages, died on June 23, in Philadelphia. Dr. Beck, a native of Alsace, played a musical organ in the cathedral of Strasbourg for twenty years and was compelled to give up his post as organist of the Cathedral of St. Gertrude because of an injury to one hand. He then turned to the study of medieval music and the collecting of ancient musical instruments. His collection is considered one of the largest in the world. He was the author of a number of books on early music, the collecting of the material for these entitling the most careful and painstaking research.

THE METROPOLITAN OPERA ASSOCIATION has been relieved of the burden of

AUGUST, 1943



The World of Music

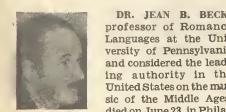
HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

paying real estate taxes in the city of New York. Governor Dewey, in signing this bill, paid a well-deserved tribute to the cultural influence of the Association.

HERMAN HANS WETZLER, composer and conductor, died in New York City on May 30. He was born in Berlin, Germany, in September, 1870, and studied with Clara Schumann, Humperdinck, and Bernard Scholz. In 1892 he settled in New York City and for many years was organist at Trinity Church there. In 1902 he formed the Wetzler Symphony Orchestra, which he conducted by his own hand. He conducted alternately by the composer and by Wetzler. In 1925 Wetzler's orchestral legend, "St. Francis of Assisi," won the one-thousand-dollar prize at the North Shore Festival in Evanston, Illinois.

PIERRE MONTEUX, conductor of the San Francisco Symphony Orchestra, has received the honorary degree of Doctor of Music from the Philadelphia Musical Academy.

PAUL ROBESON, noted Negro singer and actor, has received the honorary degree of Doctor of Humane Letters from Morehouse College, at Atlanta, Georgia, the first Negro college to honor him thus.



The closing date of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silberts, 200 West 57th Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions for women voices, is announced by the chairman of the contest, Miss Suranne E. Dercum. The award is for one hundred dollars, to be given for the best composition of three or more parts for women's voices. The closing date October 1, and full details may be secured from Miss Dercum, Chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual piano song competition for the W. W. Kimball Company prize of one thousand dollars. Entries must be mailed not earlier than October 1, and not later than October 15. Full details may be secured from E. Clifford Toren, 2325 Foster Avenue, Chicago, Illinois.

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"

NORMAN DELLO JOJO, New York composer, has won the Town Hall Composition Award for his "Song of the War" for chamber orchestra. The award consists of a cash prize of two hundred and fifty dollars and a performance of the work next season by the National Orchestral Association under Leon Barzin.

THE SYMPHONY ORCHESTRA OF MEXICO, under the direction of its distinguished founder-conductor, Carlos Chavez, opened its sixteenth season June 4 in the Palace of Fine Arts, Mexico City. Among the soloists appearing with the orchestra are Claudio Arrau, pianist; Innes Hartmann, violoncellist; and the Polish violinist, Henryk Szeryng.

SYLVAN LEVIN, brilliant young conductor of the Philadelphia Opera Company, has been appointed conductor of the Pacific Conservatory of Music, San Francisco. The choral and orchestral conducting classes of the Conservatory will be in charge of Iorl Jones, conductor of the Bethlehem (Pennsylvania) Bach Choir.

THE CHAUTAUQUA SYMPHONY ORCHESTRA, which had been directed by Albert Stoessel from 1929 until his sudden death in May, is having three guest conductors during the present season. William Wilke had the direction from July 13 to 18; Robert Hanson from July 28 to August 1; and Vladimir Golovin will conduct the final weeks from August 10 to August 25.

DR. HARL MCDONALD, composer, and manager of the Philadelphia Orchestra, has written a concerto for violin which it is reported will have its premiere next season. It is said that three well-known violinists are seeking the privilege of giving the work its first public hearing.

S. LEWIS ELMER, organist and choral director, was elected Warden of the Association of Organists at its recent annual dinner meeting in New York City. Mr. Elmer has long been active in Guild affairs and he brings to his new position the experience of many years' experience as a church organist. One of his positions, that of organist of the Memorial Presbyterian Church in Brooklyn, was held for thirty years. He was a member of the Council and the Examination Committee of the Guild, and in 1934 planned the merging of the National Association of Organists with the A.G.O.

amate violincellist for years, and prior to the war, traveling extensively as an amateur, playing concerts in various parts of the country.

THE WINNERS in the young artists' contests conducted in connection with the streamlined convention of the National Federation of Music Clubs, held in New York City, May 6-8, are selected. Leach, violinist; Zadek Goldovsky and Gladys Gladstone, who shared the piano award; and Nan Merriman, mezzo-soprano, winner of the one-thousand-dollar award in her class.

THE PHILADELPHIA OPERA COMPANY has announced a number of new singers to be heard next season. These include Jane Cozzens and Brenda Miller, sopranos; Alice Howland, contralto; William Horne, Joseph Laderoute, and Gilbert Russell, tenors; Dr. John Surtees and Robert Tower, baritones; and Elwyn Carter and Seymour Penner, basses.

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Compositions in Which Gems of
AMERICAN INDIAN MUSIC
Have Been Transcribed
and Harmonized by



THURLOW LIEURANCE

THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1878. He served as Major of the 22nd Kansas Infantry during the Spanish-American War, and afterward, during the Boxer Rebellion, as Major of the 10th U.S. Cavalry under General Herron Belknap. At great physical sacrifice he has recorded hundreds of aboriginal melodies, many of which are in the public domain. He has also composed many original compositions, some of which have been published. Indian melodies reveal fine musicianship and have brought him worldwide acclaim. Dr. Lieurance's numerous original compositions such as "Romance in A," "Pälce" (Waltz Song), "The Augustus," and others place him high in the ranks of American composers.

INDIAN SONGS

BY THE WATERS OF MINNE-TONKA (A Sioux Love Song)	35
High Voice (Original Composition)	
Violin or Flute d-fl. (Range E—F#—G)	
Low Voice (Recital Edition)	
Violin or Flute d-fl. (Range E—F#—G)	
Orchestral Acc. to Low Key (G—A)	50
High Voice (Recital Edition)	
Piano Accompaniment (Range F—G)	60
Low Voice (Recital Edition)—Easier Part	
Violin or Flute d-fl. (Range E—F#—G)	60
BY WEPPING WATERS (Range d-fl. D—G)	50
DYING MOON FLOWER (C—E)	50
FROM GHOST DANCE CANYON (High Voice—Piano Accompaniment)	50
Low Voice (Range B—C)	50
HOST GHOST PIPES High Voice (Range d—g)	50
Low Voice (P—E)	50
HER BLAZED (From the Navajo) (High Voice—Piano Accompaniment)	50
HYMN TO THE SUN GOD (Range c—c-sharp)	50
INITIAL SPRING BIRD (Skl-mbl—High Voice—Piano Accompaniment)	40
Medium High Voice (Range d—g)	50
Medium Voice (Range E—F)	50
Low Voice (Range B—E)	50
LOVE SONG (From the Red Willow) (Piano) (Range E—D)	25

The above represents only a partial list of the Indian songs which Dr. Lieurance has transcribed and harmonized.

PIANO SOLO NUMBERS BASED ON INDIAN THEMES

AMERICAN INDIAN RHAPSODY (P. W. Orem) on Themes Suggested by Thurlow Lieurance (For Concert 13) (Gr. 4—6) (Simpl. (Piano Pupil's Ed.—Gr. 3))	45
BY THE WATERS OF MINNE-TONKA (Piano Solo) (Gr. 5—7)	40
Concert Edition (Gr. 6—7)	60
Simplified (Piano Pupil's Ed.—Gr. 3)	25

VIOLIN AND PIANO NUMBERS ON INDIAN THEMES

SIOUX INDIAN FANTASIE.....	60
CHIEF'S PIPES (Violin and Piano)	70
range by Fred Cardin.....	

Chorus Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

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EDITORIAL AND ADVISORY STAFF

Dr. JAMES FRANCIS COOKE, *Editor*
Guy MCCOY and Ava Yeargin, *Assistant Editors*

Robert Braine Dr. Henry S. Fry George C. Knick Dr. Rob Roy Peery
Dr. Ernest Deere Dr. Will Gehrkeos Maclaren Lommon Dr. Guy Moore Dr. W. H. Revelle
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THE JUNIOR ETUDE

MISCELLANEOUS

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The Story of Music

The Blue Musical Quiz

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"Misted Notes"

Everlasting Illusion

Making the Most of a Few Minutes

The Choice of a Teacher

The Way to Success

On the Way to Success

Questions Answered

Band Questions Answered

Letters from Studio Friends

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On the Wings of Joy

ONE OF THE PRIME FUNCTIONS of music is that of generating a peculiar kind of joy and exultation which cannot be created in any other way. Moreover, the greatest things in art come on the wings of joy. As Richter intimates, "Joys are our wings, sorrows our spurs." Misfortune and poverty, in all truth, have urged creative masters to produce immortal works; but they have come into being through the joy of release, which their creation generated. Recently we complimented an elderly music teacher upon her spirited performance of Weber's *Invitation to the Dance*. She exclaimed, "Every time I play it I get the thrill of joy that I felt when I went whirling around the ballroom at my first dance!"

This is a plea to our more serious-minded readers to get more fun out of their music. Learn how to let yourself go in your music, revel in it, enjoy every measure. Some mistaken students study so intensely, so meticulously that they make impossible the very progress they seek. With strained eyes, tense muscles, taut nerves, they fall into the great error of not finding pleasure in every minute of their practice. Watch the practical sportsman, the golfer, the billiard player, the fisherman. Note how securely but lightly each holds his putter, his cue, his fishing rod. If they grasped them like pick-axes they would get inferior results with every stroke. Yet we have known perfectly well-intentioned students who went about their work with strained appearances, as though they were condemned to a chain gang.

We have known a score of music workers who have been eager to succeed, but who have gone about their study wrinkle-browed, squint-eyed, and crook-backed; as though what they were trying to do was far from being one of the most pleasurable things in life. Some, during their practice periods, have had the expressions of safe crackers about to commit a crime.

Somewhere in the precious writings of the great American psychologist, William James, there is a passage in which he makes clear in his own characteristic manner that most of

"Joy is the sweet voice, joy the luminous cloud.
Joy's in ourselves rejoices!
And thence flows all that charms of ear or sight,
All melodies the echoes of that voice,
All colours a suffusion from that light!"

—Samuel Taylor Coleridge

us go through life "half alive." We do not begin to give to our work more than a fraction of our utmost powers. We do not touch the mental and emotional and spiritual perimeters of our potentialities. In considering a great many cases of struggling workers in the Art, it has seemed to us that the fault lay, not in lack of labor, or insufficient time for study, or the absence of ambition or of natural gifts, but in the fact that they were trying to do by compulsion what could be accomplished only by riding on the wings of joy.

One of the ways in which we account for the miracle of the infant prodigies is that nothing seems to be hard work to them. Most of the many we have known always seemed to be having the time of their lives every second of the day. Practice to a prodigy is just a joyous, riotous game.

The great masters, from Palestrina to Prokofieff, have revealed incomparable delight and rapture in the creation of their works. Wagner, whose emotions were more explosive than most, showed his delight by standing on his head, crawling under the piano, or climbing up a tree to let loose his uncontrollable bliss when he had completed an extended work. Wagner worked hard for days, disciplining and dieting his body so that he might enjoy the hours of musical creation. He had to be intensely alive and exultant. Here are his own words: "I have only a mind to live, to enjoy—i.e., to work as an artist, and produce my works; but not for the muddy brains of the common herd."

No wonder that Dean Swift frequently repeated the toast, "May you LIVE all the days of your life!" In our editorials we have often discussed what has been called by the psychologists "the inspiration of the luminous ideal." The successful people joyously soar to success, following a luminous ideal. They are so lifted up by the delight of flying toward this great objective that they are not conscious of anything like work.

Life without an objective is a pretty dismal affair. We may be pardoned if we repeatedly have pointed out this

(Continued on Page 536)



TEACH CHILDREN JOY IN MUSIC
This picture of the famous cinema actor, Mischa Auer, and his son Tony, portrays the keen interest in music study they have inherited from their famous ancestor, Leopold Auer.



THE GRAINGER MUSEUM AT THE UNIVERSITY OF MELBOURNE, AUSTRALIA
Mr. Percy Grainger, now an enthusiastic American, has not forgotten the land of his birth. This sky-view sketch is of the museum in which Mr. Grainger has deposited his valuable collection of musicological data, trophies, and rare first editions.

Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

Part Three

This is the third section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster son of the great Norwegian composer.

passion for speed are all manifestations—each in its respective field—of the same urge: the urge to know nature better, to live on closer terms with her, and if need be, to master her. Musical history clearly shows us the path from superstition and the propitiation of hostile forces (primitive music and much of folk-music) through conception, in religion, of a benevolent Deity (worship-music, from Perotinus to Palestrina) on to the fearless all-embracingness of science

all those known as progressive composers. Relative to the above, an amusing conversation between some French composers, including Maurice Ravel and Frederick Delius, was repeated to me by the last named. Talk turned on the subject dear to modernist French musicians: What are the antecedents of modern French music? The composers present gave the usual showy reply of that period (the early years of our century): "Debussy and (Continued on Page 335)

"FORWARD MARCH WITH MUSIC"

(Free Music). The path of this progress is always in the same direction: from fear to confidence, from distress to bliss.

In Tune With Nature

To enjoy nature (whether by that we mean the maintenance of our physical good health, or our ability to fly to the moon and control the lightning—I am looking well ahead) we must understand nature put ourselves in tune with her. But to do this latter we must first divest ourselves of such arbitrary conceptions of "right" and "wrong" as blind us to the factual stars of nature. Instead of the old-fashioned world of endless strife between good and evil, science envisages a state of heavenly bliss in which all things will be deemed good because rendered understandable through scientific thinking. In the realm of music the current limitations of scale, harmony, and rhythm bar the way to that understanding and exploitation of the full tonal world that would constitute total "heavenly bliss." A deeply inspired genius like Grieg yearned and strove intuitively towards the attainment of such musical progress and musical bliss as that outlined above. And other inspired composers in other lands (Scriabin and Stravinsky in Russia, Ravel and Debussy in France, Delius and Cyril Scott in England, Puccini in Italy, Albéniz in Spain, Béla Bartók in Hungary, MacDowell, John Alden Carpenter, and Gershwin in America) were not slow to take the hints that Grieg had thrown out. That, perhaps, is the main reason why some degree of Griegness seems founded in well-nigh

Innocent Merriment with Music

A Conference with

Franklin P. Adams (FPA)

Distinguished Columnist

Expert of "Information, Please!"

Author of the Current Best-seller, "Innocent Merriment

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

FRANKLIN P. ADAMS has the music hobby, which is no news to the millions of "Information, Please!" listeners who have heard him lift his voice in song. Of course, Mr. Adams has a number of other hobbies including verse, capable translations from the Latin, tennis, good stories, and his family—all of which add up to a zestful enjoyment of living which is, perhaps, the best hobby of all. The music hobby goes deep with him, though, and he approaches it as sheet fun. He has no particular musical training, although he assures you that he is number of instruments, chiefly the harmonica and the concertina, "which is pretty much the same thing except that you play without accidentals and therefore have to cheat a bit."

Mr. Adams believes that the music hobby takes best when caught young.

"My father played the piano well," Mr. Adams states, "and even though he couldn't read notes, he played pretty much everything by ear. My Aunt Julia and my Aunt Jenny played, too, and I grew up hearing all kinds of music and knowing what it meant. It's important to know what things are. Lots of people have a glimmer of recognition when they hear a certain tune in three-four rhythm—but when you can say right off, without any hesitation, 'Oh, that's *Wiener Blut*, by Johann Strauss,' it makes you proud. That kind of pride is wholesome because it sends you back for more. Associations with home and early familiarities foster it. Also, I have a good memory.

A Feast of Melody

"People often ask how I happen to know those old songs and ballads that keep cropping up on the 'Information, Please!' show. Do I specialize in old popular hits? Not at all. I don't know how or why I happen to remember them, except that I heard them when they were the rage and they stuck to me."

"Melsby and Eames and all the great singers came to Chicago when I was a boy, and I used

to spend twenty-five cents for a gallery place at the matinee performance and have a grand time. Then Souza gave open-air concerts twice a day at the old World's Fair. With each of these performances, my repertoire grew. It grew to embrace all the old chestnuts—*Light Cavalry*, *Zampa*, *Marietta*, and all of those tuneable things that one doesn't get to hear any more, now that the individual theater orchestra has gone out. Those little orchestras did a great deal towards familiarizing people with light, tuneful music. So did the illustrated songs, back in the days of the old



HERE THEY ARE!

From left to right, Oscar Levant, John Kieran, Clifton Fadiman, and F. P. A.

variety shows. I wonder how many remember them now? The music itself was pretty awful and full of bathos, and people knew it; but they were fun just the same. If I'm not mistaken, the first song to be used in slides was *The Little Lost Child*. The house grew dark, and first of all the slide showed a highly chromatic version of the outer cover of the song sheet. Then someone with a tremulous but otherwise highly serviceable tenor voice would sing the song, and at given places in the story, the slide would change to show the various stages in the lost-ness of the little child.

"FORWARD MARCH WITH MUSIC"



The scintillating Franklin P. Adams of "Information, Please!" Everyone felt sorry about it all. No, I have no special taste for the illustrated slide type of song—I just happen to remember them.

"Then I came to New York and went to all the concerts I could hear. And now I've become completely spoiled in my music. I live in the suburbs now, and Heifetz, Reiner, and lots of other fine musicians are neighbors of ours. Sometimes we go to their homes, sometimes they come to us, and generally music-making forms part of the evening's fun. I enjoy it hugely. And if I don't, I can always get up and go on to bed, right in the middle. You can't do that at a concert—at least, not so readily. That's why I'm spoiled."

"Unfortunately, I can't theorize about music. I'd be pleased to be able to tell you just how one can go about getting into the music hobby, and what one must do to stick to it and all the fine things it can do for you, once such stimulation has been accomplished. But I don't know. I know only that music is a fine thing to know and to live with. I wouldn't do without it myself, and I've found that the people who live with music and talk about it are generally the most interesting companions. Lots of people are dull about music, but lots of people are dull anyway."

"Gilbert and Sullivan are particular favorites of mine. Gilbert, the librettist, said he couldn't carry a tune—but he had a remarkable sense of rhythm and a wonderful feeling for the singability of the melodic line. That's why he blended so well with Sullivan's music. You've got to understand the words to get the real value from any song."

Value in Patriotic Songs

"Just now, of course, we're more interested in patriotic songs than we were, and I, for one, think it's a fine thing. Why don't they teach the chil-

driven the old patriotic songs that used to be known and sung—songs like *Columbia, the Gem of the Ocean*, the *Battle Cry of Freedom*, *Tramp, Tramp, the Boys Are Marching*? Those last two, by the way, were written by George Root, one of the maternal great grandfathers of my children. Patriotic songs serve a dual purpose; they keep alive the spark of patriotism that is necessary to all of us, and they familiarize us with good songs and good singing.

The difficulty with to-day's patriotic songs is that many of them were written for the purpose of providing the nation with patriotic songs at short notice, in a time of sudden emergency. Well, you can't write them to order. They must stand as the result of a certain spontaneity. You must desire to get a certain sentiment out, and the desire and the feeling must come first. Otherwise, no matter how valuable the sentiments expressed, the songs have a certain synthetic ring which defeats its own purpose. Mind you, I'm not criticizing the intention; it's a laudable and perfectly understandable sentiment, to want to turn out patriotic songs at the time when such material seems most needed. But working to fulfill a purpose doesn't ever give us the kind of sentiment that rings true. That must spring from the heart.

The Test of Time

Of course, it's difficult to generalize about patriotic songs because of our standards of comparison. The old stand-bys that we all know are not recent material. They sprang from the Revolution and the Civil War, and the fact that we know them at all proves that they have stood the test of time. No one can possibly judge of our current output in the same light. Even some of the best songs of the First World War seem to want a bit when we compare them with the old familiar ones. Over There has stood the test of time, of course, but how many others match up with it? There are some patriotic numbers by Irving Berlin's *This Is the Army*. I have an idea that *Praise the Lord and Pass the Ammunition* is going to turn out to be the real thing, too. That's a hazardous prophecy, of course, but I have a reason for making it. In the first place, the tune is rhythmic, simple, and somewhat reminiscent of the sturdy old hymn tunes that come from the heart. And the sentiment has already stood the test of time. The idea of putting your trust in God and helping yourself at the same time is not new. One Colonel Valentine Blacker, who lived from 1778 to 1823 is credited with having urged his men to "Put your trust in God, my boys, but keep the powder dry." And similar directions are on record as having proceeded from Oliver Cromwell. Anyway, it's an eternal sort of truth. So the "sky pilot" song has every chance for what actuarian tables call life expectancy.

What we are trying to do now, though, is to popularize the fourth stanza of *The Star-Spangled Banner*, which is, perhaps, the only stanza of that song to have vital current application. Excellent as the other stanzas may be from a general point of view, they reflect the spirit and the needs of 1918.

"What about other present-day music? I really wouldn't know what to tell you, because I'm not an expert. I only know what I like myself. And what I like myself is something melodic, with the sort of spiritual lift and drive to it that will reach people and touch them and make them remember. Too much of our so-called modernism

isn't music at all—at least, not in the sense in which I understand music. It's experiment. I remember going to hear an ultra-modern orchestral work some years back. I haven't the least idea what the piece was meant to portray, but I wrote about it as "Fun in a Klaxon Factory." That's all I got out of it—a lot of cacophony of the kind one might expect to hear in a place where they try out automobile horns, in different keys, on a day when nobody feels too cheerful. What baffled me was what people could get out of such a work—even its composer. No music must have values that reach the people, and that everyone can understand. That's the value that the great classics have. It is also the value which, in a different way, of course, makes people react to the tunes of George Gershwin, Kern. I do not pretend that popular reaction in itself is a final test of musical worth; but I do believe that when, year after year, millions of people sing and whistle certain airs, those airs have the human value which must be the basis of music.

"As far as I can say, the only trick about the music hobby is simply to get it! Early and often is the motto. The person who has the advantage of hearing good music from his childhood on, and who takes a hand at doing something about music himself, opens the door to the finest kind of personal fun. Play some instrument, if you know how. If you don't, you can always sing. Leon Henderson won a new place for himself in the national heart and mind when he demonstrated his zestful ability to sing songs. Once, on the "Information, Please!" program, Mr. Henderson failed to recognize Captain Jinks of the *Horse Marines*, and I sang it for him. He was so pleased that he made me an offer. It's difficult to find room accommodations in Washington these days, so it was proposed that, if ever I had need to go down there, I stop with him—and after the day's business was settled for both of us, we regale each other with singing. He would teach me songs that I didn't know, and I should return the compliment. We would have a fine time of it, he said, singing till the cows came home. I harbored doubts about the activity of those cows; if they got close enough to where we were singing, they might refuse to come home at all. But the point is, Mr. Henderson's gallant proposal is an important one.

If a man like that, with, at that time, the weight of national problems on his shoulders, could let off steam and find a lift in the music hobby, it must be a good hobby to have. And so it is."

Musical Oddities—Bells

by Karry Ellis

Swiss Muleteers tie up their little bells at certain places on the Alpine roads, lest the vibrations bring down an avalanche of snow.

"The Art of Ringing" a book published in London in 1796, stated: "As an athletic exercise or amusement, there are few of so noble a nature, so conducive to health and employing so many faculties, both mental and corporal, as that of the Art of Ringing." Some of the directions were not unlike problems in trigonometry.

The term, "The Ringing Isle," has long been applied to England.

Headgear of Greek war horses, according to Euripides, was adorned with small bells, for the purpose of terrifying the foe and spurring the warriors to the fray.

"FORWARD MARCH WITH MUSIC"

Let Your Studio Help You Teach

by Aro Gail King

THE IMPRESSIONS of childhood are lasting. How many teachers forget this when they prepare a studio in which children and youngsters in their teens will spend much of their time.

When first furnishing my studio, I proudly plastered the walls with diplomas and certificates. Then I realized that these pieces of paper might be fine for reference, and a sop to my vanity, but they would mean little to children. I wanted my studio to mean something to students, to be an education in itself.

Pondering this problem of musical education conveyed more than by an instructor, I recalled my own childhood experiences in taking piano lessons. The studio, like my teacher, breathed the personality of music and of the great composers. Her studio was furnished with rare pieces of furniture from eighteenth and nineteenth-century drawing rooms, quaint chairs with tall, carved backs, little couches covered with multicolored satin. There were tapestries showing foreign scenes, many of them featuring dancing and playing. An old spinning wheel stood demurely in one corner. Curious little desks and chests contained odd-shaped China cups and vases.

When we had perfected a composition by an old composer, Miss Graham would say, "Let's not use either of the new grants this time." That meant we would play our selection on a beautiful old box grand piano, tinkling away with the same sounds which these artists had once produced.

Inspiration from Pictures

Most impressive were the clusters of pictures looking down at us while we played. An artist's conception of the death of Chopin, Beethoven in his study, leaning over the piano and pondering his next notes of composition, the white-haired Liszt—these pictures and countless others had two effects. First, they stimulated an interest in the musicians which frequently led to the reading of their lives. Second, in the presence every younger conscientiously tried his best to play their compositions well. Because of the presence of the portraits of these artists on the walls, and because of the antique furnishings which served to bring reverence to childish minds, there was little misbehaviour on the part of the youngsters in the studio. They unconsciously lowered their voices on entering, and even the most mischievous student took his lesson in a serious manner.

Remembering this studio, I took down my diplomas and stored them away in a trunk, selected a picture catalog and prepared to order portraits of the great musicians and illustrations of places where they composed their masterpieces. Back issues of *The Etude* supplied me with many pictures. As I could not go to Munich for my picture, as did my teacher, I started daily trips to secondhand furniture stores, antique shops, and auction houses. Among other things I purchased an old box grand and an old organ which are the delight of my students. Relatives and friends willingly added stray books and magazines to my music library.

To day as I see Mary studying a picture as she waits for her lesson, and hear Johnny asking me about the construction of an old musical instrument, I feel satisfied that my students are learning more of music than their routine finger exercises and compositions.

THE ETUDE

AUGUST, 1943

The Spirit of the Spirituals

Religion and Music a Solution of the Race Problem

A New Aspect of Negro Music

Ruby Ely, born in Pontotoc, Mississippi, has won for herself a large audience of admirers, not merely because of her beautiful voice but because of her whole philosophy relating to the use of music to bring understanding, harmony, and breadth in the solution of race problems.

The great-granddaughter of a slave, Miss Ely feels that the secret of her success can be found in its natural nature is not overpriced. As a child her friends discovered that she had an extraordinary, natural voice. In direct answer to the prayers of her Methodist mother, she was granted a working scholarship in the Methodist-sponsored *Music Department* of the Springs, Mississippi, Normal and Industrial Institute. There she took a three-year course of instruction in the institution, and her "natural" voice was "left alone."

Dr. Charles C. McCracken, a visiting professor from Oberlin University, heard her sing, and led to a scholarship at that institution noted for its fine music department. This was followed by a two-year Rosenwald Scholarship and a two-year Faculty Scholarship at the Institute of Musical Art, the Standard Foundation of the City. Since then she has sung with symphony orchestras at the Louisiana Stadium and at the Hollywood Bowl. She has also sung at the White House. She has given over seven hundred performances of the role of Serena in George Gershwin's "Porgy and Bess."

—ELEANOR NELSON



RUBY ELY

by
Ruby Ely

(Written one month before her untimely passing)

of Christianity. The Negro's natural reverence for the divine was developed in this way along Christian lines. At the great house he heard hymns and the songs of the times. Naturally imitative, and with a rich background of African rhythms and a fertile imagination, he adapted these to his own needs.

An Instinctive Creation

Then he began to create. He started to make songs while he worked, the texts of part of which were derived from the stories he had heard from the Bible. He had almost no musical instruments. Therefore, he had to depend upon singing. He knew nothing about music as it is known to Western civilization, and he had no knowledge of the intervals of scales. So he instinctively made his own scale to fit his own moods, or the mood he happened to be in at the time he was singing.

The white plantation owners saw to it that the spiritual nature of the workers was given full attention, even though in the beginning the slaves, as a group, were not allowed to congregate. In the great house the Bible was read to the workers and they were taught the principles

"FORWARD MARCH WITH MUSIC"

He instinctively sang quarter tones centuries before the time of Schönberg and Stravinsky. Did you ever try to sing a quarter tone?

There are certain peoples throughout the world to whom these are as natural as half tones and whole tones. For instance, between E on the fourth space (640) of the treble staff and F on the fifth line (704) there are, relatively speaking, sixty-four vibrations. Halfway between these two steps, or thereabouts, is a quarter tone. If you try to sing it you will probably slip down into the crack on the piano between the two notes.

Another illustration of the quarter tones may be heard, if your ears are keen enough, in the records of "Niña de las Peines," the famous gypsy flamenco singer of Granada. Now most singers, in producing this quarter tone, are out of tune (flat or sharp). That is not the case with the Negro singer trained traditionally in producing these effects. This training presents an appealing, indescribable mood, half spoken, half sung. It is not a formal training but one that is obtained by ear through association and evolution on the plantations or in the smaller Negro churches. In some of the larger churches we strive to adhere to the more formal music, and the peculiar, intimate, pleading, praying, expressive character of the spiritual is lost.

The instinctive Negro scale invariably consists of a flat sixth and a flat seventh, and a slight tendency to flat the third. This again depends upon the mood of the singer. However, when Negroes gathered together on the plantations, in some mysterious manner they sang—entirely without training—in four parts, and sometimes in five, six, and seven parts with astonishing effects, even though quarter tones were continually used. Now it should be remembered that, prior to the time of Johann Sebastian Bach, when the well-trained and cultivated tuning system, it is very probable that many of the choral works may have introduced, instinctively, quarter tones. Authorities have assumed that the unaccompanied works of Palestrina and Arcadelt and di Lassus have been interpreted in that way.

A Singing Household

They tell me that I sang in church when I was a child of four. Singing was as much a part of our life as breathing. When my great-grandmother, who lived to be one hundred and six years old, got up in the morning she started to sing. She had a high, clear, soprano voice with a marvelous carrying quality, which was unforgettable. When she went to the door to greet the rising sun and thank the Lord for another day in a burst of song, the neighbors a quarter of a mile and a half away would say, "Ail's right over at the Kemp house because Aunt Fanny's singing!" All day long as she went about her daily tasks, she would continue to sing. Thus, from my earliest hours I have been saturated

with the quality and the tradition of the Negro spirituals.

In our home we had no instrument of any kind—not even a banjo. We were taught to love and appreciate the spiritual as a contribution of the Negro race which the race had evolved itself, and which still seems to me a higher achievement than the imitation of Western music. At home, song was likely to break out at any moment through the day. Someone would think of a melody and would start singing it. Soon we would all be singing it.

The spirit of the spirituals cannot be a mock spirit. It must be felt deeply. The late Dr. George Washington Carver at Tuskegee was once asked how he was able to find all the wonderful products in his laboratory which are known to have produced millions of dollars. He said, "I think and I work and I work, but the Lord shows me where they are."

The singer who strives to sing the spirituals without the divine spirit will be like the man who plants pebbles and expects them to grow into hills.

Ruby Elzy

An Editorial

Finally, the time came for graduation, and I gave a recital. Through the kind offices of the Woman's Society for Christian Service of the Methodist Church, my mother was enabled to come up from the South to hear me. In the first group of songs, which was an Italian group in the Italian language, I saw my mother drop her head as though she was praying—as she was accustomed to do when she was worried or frightened. When I asked her why she dropped her head she said, "Why, Honey, I thought you had forgot your words and were making them up."

Two Great Assets

Music and religion, I profoundly feel, are two very great assets in the national life of our country. By that, I mean the Negro's natural love for music and his instinctive reverence for God are so dear, so dear to him, if fostered, they will always be a power for good. It must be obvious that this is the common ground upon which an understanding, resulting in harmony in life between two races which must exist side by side, will unquestionably be evolved. It is to this end that I hope to dedicate my life and talents. Both races have their functions and contributions to make to this civilization, and friction is both unthinkable and wholly unnecessary.

I owe an enormous debt of gratitude to my white friends, particularly in the Methodist Church, who have helped me unforgottably. For instance, when I was a girl of eleven in a little Mississippi town, I found that the white folks of the town immediately took it upon themselves to give aid and assistance to my mother, who was a widow with four children. They enabled her to gain her heart's desire—to give us the education which best suited us for life. Consequently, we all received college educations from the heart of the South. I have reason to be proud of the careers that my brothers and sisters have had, and I am sure that our white friends are also proud. Let us all keep our minds and hearts focused upon the fine things that are being done by both races, and there will be no place for the irresponsible trouble makers who are trying to create a race or a class hatred.

All the Negro has asked for is a fair chance. If he has not had a fair chance in music, how can we regard the fine opportunities which

Marian Anderson, Dorothy Maynor, Paul Robeson, and Roland Hayes have had? Nobody could possibly ask more for them. This proves that when a talent warrants it, opportunities to develop that talent will become available. There is no color barrier to talent. All success is a matter of hard work, talent, and persistence. If you do not succeed, "opportunity" is the last thing to blame, because opportunity is everywhere if you make yourself worthy. In my concert work, on which I am embarking after my long stay in Europe in Mr. Gershwin's opera, I feel that I have labored hard enough, and, if my talent warrants it, the public will recognize it.

The spirit of the spirituals cannot be a mock spirit. It must be felt deeply. The late Dr. George Washington Carver at Tuskegee was once asked how he was able to find all the wonderful products in his laboratory which are known to have produced millions of dollars. He said, "I think and I work and I work, but the Lord shows me where they are."

The singer who strives to sing the spirituals without the divine spirit will be like the man who plants pebbles and expects them to grow into hills.

Flying on the Wings of Music

By A Sister of St. Benedict

A PROJECT "Fly on the Wings of Music," has proved to be a very successful incentive for my pupils. On a poster were pictured various United States Army forts. Near the top was printed the name of the fort and also a large number to make it easier for the pupils to find it. At the bottom was printed a point pertaining to music. These were the "maneuvers." The following may be used as suggestions:

1. Fort Clamborne—Counting
2. Fort Snelling—Fingering
3. Fort Grant—Scales and Arpeggios
4. Fort Sheridan—Note Reading or Chords
5. Fort Sumter—Hand Position, Phrasing, Dynamics
6. Fort Leonard Wood—Perfectly-played Piece
7. Fort Duquesne—Memorized Piece
8. Fort McHenry—Duets, Trios
9. Fort Bragg—Music Application
10. Fort Ripley—Required Practice
11. Fort Dix—Informal Recital

Each pupil is given a little airplane made from colored construction paper, which is also numbered. These airplanes are pinned on the poster and the aim is to "keep them flying." They may visit any fort as often as they wish, but they must visit every fort at least once before they give their informal recital. The teacher records the number of the fort or forts which the pupil may "fly" to—the pupil's assignment book—and the pupil then places his own number into the blocks provided for this on the poster. Every time he places his number in a fort, it counts one more point to his credit.

The informal recital is one of the "high-spots" in the project. Each pupil gives his recital alone and may invite five or more guests. I had to limit the number as my studio is small. The invitation cards can be mimeographed for the pupils. Each teacher can think of some artistic way of designing them.

We had also a "Dal Segno" Hospital. It contained two "wards"—one for Absence of Assignment Book, where they lose one point, and one for Missed Lessons, where they lose five points. One can make another "ward" for some other purpose. These points are deducted from the number of good points. One with the highest score may receive a prize.

When the pupils gave their recitals, I made it part of the evening's program to explain the goal to the guests, and the pupils placed gold shields beside their names on the Honor Roll. The plan is especially good for boys.

This project can last indefinitely, and there is no need for prizes. The pupils will work just for the sake of better playing.

The Smallest Finger.

by Esther Dixon

The fifth finger is played with a wrong position more than any other one on the hand. For ordinary scale playing, one should play on the tip of this finger. This gives strength and precision. A flat fifth finger should be used only on long chord stretches. The *Scherzo in B minor* by Chopin, really gives the little finger a "work out."

THE ETUDE



IGNACE PADEREWSKI GOES TO WAR
The new 10,500 ton Liberty Ship, Ignace Paderewski, named after the great Polish patriot, is launched, goes down the ways in the shipyards of the California Shipbuilding Co.
"FORWARD MARCH WITH MUSIC"

WHEN NILES TRAMMELL president of NBC, told Mr. Morgenthau early in June that Toscanini wished to conduct four concerts of the NBC Summer Symphony to assist further in the Treasury Department's bond drive, Secretary Morgenthau expressed his delight with considerable "alacrity." Said Secretary Morgenthau: "Previous War Bond Concerts conducted by this artist have been thrilling experiences to me and, I am sure, to all those who have heard them. I am very happy to hear of his offer in cooperation with the National Broadcasting Company to devote four evenings during the summer months to the sale of War Bonds."

"I accept the offer with alacrity. Please convey to Maestro Toscanini my deep appreciation of the magnificent contribution he is making not only to the Treasury but to America. I appreciate no less the splendid service being rendered by the National Broadcasting Company."

Toscanini's first concert on June 20 was given before an audience of women in Uncle Sam's uniformed services as well as a delegation of British Wrens. His second and third concerts, on July 18 and 25, were presented before audiences made up of soldiers, sailors, marines, and coast guardsmen, and the final concert which is to be

heard on September 19 will have an audience of men in the United States Maritime Service. This idea of having audiences comprising all branches of Uncle Sam's uniformed services was Toscanini's. No foreign-born conductor has demonstrated his patriotism towards the Allies more strongly than Toscanini. Since travel was difficult this summer, the conductor decided to stay at his home at Riverdale in New York City. But, said his son Walter Toscanini, he could not remain idle, and he did not want to let this summer interfere with his musical barbecues against the Axis.

These four concerts are not the only ones that Toscanini has given to assist the Treasury Department's bond drive. During the 1941-42 season, the noted maestro conducted the NBC Symphony in a series of five special bond concerts. In the latter series, no studio audiences were admitted. It will be recalled that on April 25, 1943, the conductor appeared with the orchestra in a brilliant War Bond Concert at Carnegie Hall in New York. The event, which featured the conductor's son-in-law Vladimir Horowitz as piano soloist, realized \$10,190,045 in War Bond sales for admissions, and an additional \$1,000,000 for the original manuscript of Toscanini's arrangement of *The Star-Spangled Banner*. America can be proud of this noted musician's efforts to help it win the war. At seventy-six, Toscanini proves himself still one

were heard besides the symphony of Creston. Dr. Black informs us that the response to his concerts this year has been particularly gratifying. After his presentation, early in the season, of a seldom-heard symphony by Saint-Saëns, the conductor had a telephone call from another orchestral leader thanking him for bringing the piano to his attention. And after his all-Mendelssohn concert, featuring Anis Dorfman, as piano soloist, his mail disabused the idea that Mendelssohn is not a popular composer.

The Philharmonic concert this summer disrupted the plans of Howard Barlow to present

the

the</p

Classical Recordings of High Merit

by Peter Hugh Reed



VLADIMIR GOLSHMANN

CORELLI: CONCERTO IN C MAJOR (arr. Malipiero) for Organ and Strings (3 sides), and **Sonatas in D major**, for Strings and Organ (1 side); played by E. Power Biggs (organ) and Arthur Fiedler's Shinphonietta, Victor set 942.

This is a welcome set, for there is not too much of Corelli's music on records. It is not actually an organ concerto, since the organ does little more than render a few brief solos and act as a bridge. The work, originally published in Rome in 1700, was entitled "Sonata for Violin and Bass Viol or Harpsichord, Opus 5, No. 3." Since substitution of the organ for the harpsichord was permissible in Corelli's time, Malipiero, the arranger, has followed tradition in this respect. In rearranging the Sonata for a group of strings and organ, he utilized the organ more broadly than in the original music. Malipiero has accomplished an admirable job, while in keeping with the early eighteenth century spirit of the music. Moreover, he has substantiated more fully the rich tone production of string writing, for which Corelli is justly famous, and has added greater tone color. The "Sonata in D major" is one of Corelli's church trios. Here again the arranger's extension of Corelli's original scoring gives it richer expression.

The music of Corelli is distinguished for its aristocratic bearing, its poetic tranquility, and, in its conventional dance-form movements, for its dignity of style and earnestness. These qualities are happily manifested in the material recorded here, and we recommend this set to the attention of all readers.

Bach: Brandenburg Concertos Nos. 1-6; played by the **Bach Chamber Players**, direction of Adolf Busch. Columbia sets 249 and 250.

Columbia recently reissued the above sets in especially decorated albums. The standard of the performances here has never been challenged by

any other recording group in the eight years of its existence. Reproducibly, these performances are as satisfactory to-day as they were when first issued in 1935.

Certain facts regarding these recordings are worth knowing. The performers are a group organized by Adolf Busch in 1935 for the express purpose of presenting the Bach Brandenburg Concerti at the International Music Festival held in May of that year at Florence, Italy. Before the performances were given, more than sixty-eight rehearsals were held, in which not only the technical but the interpretative problems of the works were exhaustively analyzed, according to Adolf Busch. Later, Busch and his players performed the works in England, and it was there that the Columbia Company decided to perpetuate the performances on records.

The solo artists in the ensemble include the following well-known musicians: Adolf Busch, violin; Rudolf Serkin, piano; Marcel and Louis Moyse, flutes; Evelyn Rothwell, oboe; Aubrey Bain, horn; and George Eskdale, trumpet.

The Brandenburg Concerti of Bach are among his most important works for orchestra. No one who knows these works intimately will deny that they are of considerable musical appeal and enduring worth. Like old friends they wear exceedingly well, and for this reason we call them "The Good Companions."

Mendelssohn: Symphony No. 3 in A minor (Scotch), Opus 56; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set 540.

One welcomes this set because its conductor has given the work a finely imaginative reading, a performance which lifts the music out of the commonplace rut in which most conductors would seem to confine it. There is not the organic affinity between the movements of this work that exists in the composer's "Italian Symphony." For this reason this composition has been widely disparaged as a symphony. Actually, it is a set of symphonic impressions of Scotland, and might better have borne that name. Mendelssohn did not provide a program for this work, but one has been read into it. Thus, we find the opening movement described as conveying the composer's reactions to his visit to Holyrood and the remarkable story of Mary and Rizzio. The second movement is described as a scene of rural gaiety among the Highlanders. There is a perfection of freedom in this scherzo, which has the vitality and inevitable unexpectedness of the classics, such as Tovey notes in *Fingal's Cave*. The third movement has been called a reverie in which Mendelssohn

"meditates upon the ancient state and grandeur of Scotland"; and the finale has been called "the gathering of the clans." Although this is picturesque music, we prefer to accept the work without these specific illustrations, bearing in mind only the fact that its composition was inspired by impressions of Scotland. It is not the letter of the law here but rather the spirit which Mendelssohn sought to evoke.

There is no question that Mitropoulos makes more of this score than either Weingartner or Irfurth did in previous recordings. Furthermore, the Mitropoulos performance has been richly and realistically recorded.

Froehleff: Classical Symphony in D major, Opus 25; The St. Louis Symphony Orchestra, direction of Vladimir Golshmann. Victor set 942.

There is a lack of proper balance in the recording here; the string tone seems too massive at times. Froehleff did not intend this work to be played like a modern symphony, and his scoring is not weighted. Much of the dry humor and the ingenious details of the scoring are lost in the volume of sound conveyed here. There is more volatility and musical discernment in the recent Mitropoulos performance than heard here, even though the dynamic gradations are more limited in the latter set. In our estimation, Golshmann is most successful in the slow movement, which he plays with considerable regard for shading and phrasing. In this movement he is more successful than either Koussevitzky or Mitropoulos. But in all the other movements both of the previous recordings reveal more of the imaginative content of the music than is heard here.

This is a delightful little work, fresh and vivacious in spirit, with significant themes. The orchestration, despite its apparently simple means, is skillfully achieved. There is a sort of modern Mozartean flavor to at least two of the movements—the first and last. Of all the conductors who perform the work, none have been more highly praised for their readings than has Koussevitzky. For this reason one laments the fact that the Boston Symphony leader was not chosen to record the work, particularly since his existent recording is definitely "dated." In view of this fact, the Mitropoulos recording, because of superior reproduction, takes precedence, and it is the one we recommend to our readers.

The spacing of the work here on four sides is awkwardly accomplished with a bad and unnecessary break in the finale. The surfaces of the discs we heard were gritty.

Kreisler (arr. Sevcitsky): Præludium and Allegro in E minor; The Indianapolis Symphony Orchestra, conducted by Fabien Sevcitsky. Victor disc 11-8439.

This is the violin and piano composition which Kreisler wrote "In the style of Pugnani." In the original version it owns much of the charm and suavity of the eighteenth- (Continued on Page 536)

RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THE LISTENING ART

Time was when the musician was concerned about finding leisure to keep up his repertory and at the same moment a working familiarity with the ever-expanding catalogs of the music publishers. Now music lovers who are not performers, but who have come to find the art indispensable, know that it is impossible to hear more than a mere fraction of the musical wealth that is available. Therefore, listening guides are important and essential. One of the best of these that we have seen recently is "The Challenge of Listening," by Howard D. McKinney, professor of music at Rutgers College, and W. R. Anderson, lecturer at Morley College, London. Such books are like the guides who accompany one through the art galleries of Europe and point out beauties in masterpieces which otherwise might remain unnoticed.

This work will be appreciated by the sophisticated listener who cannot, through his own musical knowledge and training, comprehend the thousand-and-one things about a masterpiece which only an educated and experienced musician must know. At the end of each chapter are lists of music, most of the works of which are available through records.

The book is ably done and is very readable. It is dedicated to the late George Fischer, former president of J. Fischer & Bro., one of the most beloved leaders in the music publishing industry. "The Challenge of Listening."

By Howard McKinney and W. R. Anderson
Pages: 302
Price: \$2.75
Publisher: Rutgers University Press

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

by the inimitable Everett Shinn, whose wash drawings in color are masterpieces of their genre. It is one of the most fascinating musical gift books to appear during the past year. Frédéric Chopin
By André Maurois
Pages: 91 (9 x 7 inches)
Price: \$1.75
Publisher: Harper & Brothers

YOU NEED MUSIC!

Ruth Vendley Mathews has prepared a brief for music in life which all readers must find very convincing. Each chapter is supplemented with exceedingly well selected quotations from famous men of the past and the present (several of these from articles which appeared originally in *The Etude*). The book makes an excellent work for the teacher to have on the table in the waiting room for patrons to read while waiting. Your reviewer recommends it very strongly for this. "You Need Music!"
By Ruth Vendley Mathews
Pages: 95
Price: \$1.50
Publisher: Neil A. Kjos Music Company

A REMARKABLE FRENCH HISTORY OF MUSIC

Henry Prunières (pronounced *it pree-neel*), one of the more highly regarded of the French musical savants, has covered the period of musical development from the Middle Ages to Mozart in "A New History of Music," a splendidly integrated presentation of music's evolution from very early roots to the splendid days of the Courts of Vienna and Paris. It will serve as a valuable book of reference for years to come for those who desire to go to the classical music through the eyes of a French scholar. Most of the larger books of this type are by German, English and American writers, and represent high degrees of cultural achievement. Mr. Prunières' work is, we believe, the first French work of this scope to appear in English. The fluent translation is by Edward Lockspeiser.

"A New History of Music"
By Henry Prunières
Pages: 413
Price: \$5.00
Publisher: The Macmillan Company



Illustration by Everett Shinn
CHOPIN AT HIS LAST PARIS CONCERT

A CHARMING PICTORIAL LIFE OF CHOPIN

André Maurois has written a very engaging short life of Chopin, of particular interest to young people. The book is exquisitely illustrated

BOOKS

"FORWARD MARCH WITH MUSIC"

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

Chopin's Coloratura Style
AT THE END of last month's dissection of some of the specific manifestations of Chopin's genius we promised Round Tablers a detailed analysis of one of these qualities—the composer's coloratura style. For, in his employment of ornamentation, lies the secret of Chopin's melodic greatness. Coloratura, as it is here used, is synonymous with embellishment or ornamentation; it refers to Chopin's stylization of the old Italian *colorato*, which he adapted to the piano, often in order to create the illusion of singing.

Two composers stand out preeminently for their mastery of this florid style—Mozart and Chopin. Both were thoroughly saturated with the Italian opera style, both were geniuses in its instrumental adaptation. While the difference—Mozart's coloratura is cliché diatonic, therefore purer and stronger, while Chopin's is preponderantly chromatic, therefore more precious and exquisite. Countless illustrations can be culled from the works of these composers to show their individual methods of embellishing melodic lines. Thus the theme of the slow movement of Mozart's familiar Sonata in C Major:



Conducted Monthly
by
Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.



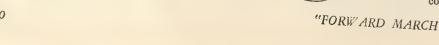
Chopin's approach is another matter. Subtly, fine chromatics melt the diatonic texture of his themes, resulting in florid passages which are endowed with such change, not only in the key, but themselves that one often fails to observe that the ornamentation is the end itself and not the means. In other words, with Chopin the coloratura often constitutes the very substance of the music, for it is unrelievedly in accordance with dissonance, fundamental tones, with changing chromatics. No one else has equaled this master distiller of the heady, bitter-sweet, pianistic potion.

Often Chopin cannot resist the chromatic coloration even in announcing his themes. Take the well-known *Nocturne* in F-sharp major for example; already in the third measure the melody begins with the D-natural;



Again, the slow movement theme of the C minor Sonata, etc.

Often Chopin's most showy movement offers similar example. Note in Mozart that the diatonic, "normal" quality of the theme is retained in the repetition or variations; scarcely ever is a chromatic or out-of-scale tone introduced. The theme remains its own strong complete entity to the end.



The Teacher's Round Table

Conducted Monthly
by
Guy Maier
Mus. Doc.
Noted Pianist
and Music Educator

bass, such as this, would soon pall. But not with Chopin. Nowhere has his fine-spun magic been woven with more consummate effect. In fact, the *Berceuse* is like some master work, who shatters the rainbow into a thousand bits of color, arranges the fragments into an infinite series of enchanting patterns and finally bestows a sigh over the remnants, and restores a rainbow to its prismatic perfection of form and color.

After that flight of fancy, I don't you . . . Let's examine the *Berceuse* more closely. Don't be deceived by the innocent-appearing left hand; it is a tough nut to crack. Apparently Chopin follows meager rules, so you just have to learn to play where he discards the third for the fifth of the dominant seventh. And don't try to "fake" left hand, for the substitution of the fifth for the third in the wrong places will cast a blight on the balance of the entire texture.

Both the theme and first variation are completely diatonic. Not until an accidental appears until the end of the first variation. Already in the first variation Chopin employs one of his fan-far devices, that of adding a close counterpoint to the original melody, even as he varies the theme. Note especially the subtle dissonance of the syncopated sixteenth-note passage (Measures 13 and 14)—also Chopin's special device of the non-repetition of the next variation (Measures 15 to 18) not to emphasize the melody (in the grace notes) but to accentuate gently the persistent A-flat. If Measures 15 to 18 are played piano, even supported by rich D-flats in the bass, a single long damper pedal may be employed for most of the four measures. Measures 19 to 24, both of which are beautifully shattered and scattered to the four winds. From here on, it is a take-off into the clouds! The sky is the limit, long as your key keeps its feet firmly on the ground! Not once must the undulating left hand waver. Both you and the audience must be subconsciously aware of its pianistic sway.

And now, in the last variation, nineteenth measure it is curious to note how Chopin alternates bars of chromatic coloratura with measures of diatonic ornamentation, for all the world like the firmament stars in a velvet sky, with ordered patterns of constellations everywhere twinkling through the soft shimmer of glistening star-points.

In all this, nothing like this

is

displays of celestial fireworks. After you have explored its subtle rhythms, its haunting melodic curves and its enchanting diatonic and chromatic convolutions, you will vote it an incomparable example of pianistic coloratura. It is one of the most difficult of all Chopin's compositions to play immaculately and colorfully.

"Perfection should be the aim of every true artist"—BEETHOVEN

THE ETUDE

The Saga of the Westminster Choir

From a Conference with

John Finley Williamson, Mus. Doc.

Founder, Conductor, and President,
The Westminster Choir College, Princeton, N. J.

SECURED EXPRESSLY FOR THE ETUDE BY ANDREW MARTYN

The saga of the Westminster Choir is now a part of American musical history. Dr. Williamson points to the year when there have been innumerable newspaper and magazine articles on the Choir. This conference is the first article of its kind to appear. Dr. Williamson was born at Canton, Ohio, in 1887. His father was a United Brethren clergyman. Dr. Williamson was graduated from Oberlin College, Westerville, Ohio. His early training in the development of his voice, his love of the human voice. His objective was teaching and conducting singers, not singing. He concludes that the methods advocated by Francesco Lamperti and his son Giovanni, were a show of the old school, and the French and Italian *bel canto* principles, and accordingly he studied for ten years under Lamperti exponents, Herbert Wilbur Green, David Bishop, and Herbert Witherspoon. For several years he taught voice in the choir of the First Presbyterian Church of Canton, Ohio. In 1920 he became choir director at the Westminster Presbyterian Church of Dayton. The success of the Choir was so notable that in 1924 Mrs. John T. Talbot, a wealthy patron of the arts, became sponsor for the Choir. Through her munificent gifts, the Choir was enabled to make extensive tours in America; and in 1929 and 1931 tours, which created a furor, were made to Europe. The concert tours in Paris, Berlin, Vienna, Prague, Leningrad, Moscow, Stockholm, Helsinki, Oslo, Copenhagen, and Amsterdam not only drew immense crowds and astonishing press criticisms, but also received recognition as great musical masters, worthy of visiting dignitaries. The Westminster Choir was the first foreign choral organization ever to appear in Russia. At the Vienna State Opera it was the only organization, other than the State Opera, ever to sing in the Opera House. At this performance the Choir received nineteen recalls of the end of the program, and the grand number of sixteen encores. Talbot's voice was the second. Mrs. Talbot at all times took an intimate, personal interest in the organization, accompanying the choir when she was the sponsor of the Westminster Choir and, in the early days, made its touring possible. She thus gave the Choir, as a birthday gift, \$100,000 because she realized that she was assisting in providing America with what is now a "giving concern" of great value in the field of music. The Westminster Choir College are now upon a self-supporting basis, instead of current operating expenses are concerned.

In 1934 Dr. Williamson moved his activities to Princeton, New Jersey to be near the great cultural center, and particularly to have contact with the famous Princeton Theological Seminary. At the same time, a gift of Mrs. J. Livingstone Taylor, of Cleveland, Ohio, twenty-two acres and four splendid, modern Georgian Colonial buildings, provided an ideal background for the now-famous Westminster Choir College. The College has a faculty, in normal times, of thirty-five, including musicians and educators. There are thirteen pipe organs in the buildings. The teachers

of organ are Dr. Alexander McCurdy, Dr. Walter Baker, David Hugh Jones, and Mary Taylor Krueger. The Choir during the past year has been represented in the Princeton area by the Choir. This conference is the first article of its kind to appear. Dr. Williamson was born at Canton, Ohio, in 1887. His father was a United Brethren clergyman. Dr. Williamson was graduated from Oberlin College, Westerville, Ohio. His early training in the development of his voice, his love of the human voice. His objective was teaching and conducting singers, not singing. He concludes that the methods advocated by Francesco Lamperti and his son Giovanni, were a show of the old school, and the French and Italian *bel canto* principles, and accordingly he studied for ten years under Lamperti exponents, Herbert Wilbur Green, David Bishop, and Herbert Witherspoon. For several years he taught voice in the choir of the First Presbyterian Church of Canton, Ohio. In 1920 he became choir director at the Westminster Presbyterian Church of Dayton. The success of the Choir was so notable that in 1924 Mrs. John T. Talbot, a wealthy patron of the arts, became sponsor for the Choir. Through her munificent gifts, the Choir was enabled to make extensive tours in America; and in 1929 and 1931 tours, which created a furor, were made to Europe. The concert tours in Paris, Berlin, Vienna, Prague, Leningrad, Moscow, Stockholm, Helsinki, Oslo, Copenhagen, and Amsterdam not only drew immense crowds and astonishing press criticisms, but also received recognition as great musical masters, worthy of visiting dignitaries. The Westminster Choir was the first foreign choral organization ever to appear in Russia. At the Vienna State Opera it was the only organization, other than the State Opera, ever to sing in the Opera House. At this performance the Choir received nineteen recalls of the end of the program, and the grand number of sixteen encores. Talbot's voice was the second. Mrs. Talbot at all times took an intimate, personal interest in the organization, accompanying the choir when she was the sponsor of the Westminster Choir and, in the early days, made its touring possible. She thus gave the Choir, as a birthday gift, \$100,000 because she realized that she was assisting in providing America with what is now a "giving concern" of great value in the field of music. The Westminster Choir College are now upon a self-supporting basis, instead of current operating expenses are concerned.

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DR. JOHN FINLEY WILLIAMSON



THE FAMOUS WESTMINSTER CHOIR

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"

500

between religion and music. When our work was first started we had considerable antagonism from organists of the old school, simply because they did not understand our purposes and were unwilling to investigate them. This, however, is now fortunately past, largely due to the indisputable recognition our artistic work has received.

"The Choir College, when it started in 1925, was based on the idea of training young musicians who not only would be good organists, good vocalists, and good conductors, but also would conscientiously take over the program of Christian education and young people's work as a part of the larger objectives of Church life. It is for this reason that so many of our graduates are known as Ministers of Music.

"It has been my privilege and joy to work with hundreds of these young men and women, and the thing that has inspired me most is the sincerity and dignity with which they look upon their religious responsibilities, as well as their musical efficiency. After all, is not music in the Church, which is not carried along broad, tolerant lines of sincere devotion, little more than a poor travesty?

Sincerity and Dignity

"Frequently we are asked to what we attribute the fact that the Westminster Choir has received. There is no secret about it. To me it is due to Divine guidance, to a wonderful friend, and to a splendid wife, who never has failed a concert of the Westminster Choir, nor failed to give a subsequent merciless criticism of the work of the Choir after the concert. Mrs. Williamson has been Dean of the College since the beginning and is responsible for the course of study and for the curricula. Very fortunately she is gifted in doing things that I cannot do. For instance, we believe that the conductor must be not merely a musician, but must have the dramatic power of a great actor. 'Think of the famous conductors you know and you will realize how true this is.' Our conductors' course is one of four years. Before the student approaches the fourth year, he has had College English, Public Speaking, English Literature, and Drama. Why Drama in a college devoted to music—particularly the music of the Church? Mrs. Williamson, who conducts these drama courses, believes that the ability to express the reality of music through the spoken word, brings to the individual the emotional freedom through the spoken word that helps bring about perfection in coordination." This is the great desideratum of the conductor! Accordingly, the student in the final years of his work must have taken part in the performance of at least ten plays.

"There are those who ask why all of our students are required to study *solfeggio* after the manner taught in great European conservatories. The reason is thoroughness. It makes their subsequent work so much more definite and so much simpler. In the case of the Westminster Choir it was indispensable. All of the great conductors speak the language of *solfeggio*, and we could not accept a conductor in our singers were not as familiar with it as with the alphabet. Nor could these young people ever aspire to be conductors of standing if they were unable to look at a score and hear it mentally. I feel that American musical education, in a bigger sense, will not get

very far unless we employ the same technic which the masters and all the great orchestras have adopted.

Contact With Notables

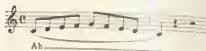
"One of our reasons for locating in Princeton, New Jersey, is that it is the center of a population of fourteen million people within a radius of fifty miles. This put us in easy contact with the great symphony orchestras, enabling our entire student body to work with these wonderful groups. Toscanini, for instance, has been on our campus five times this year, conducting rehearsals. In fact, many of the greatest living conductors have been in our College recently, giving the students first-hand, artistic training in studying masterpieces under foremost musicians. Every student in the school must play a keyboard instrument or an orchestral instrument. Our orchestra normally has sixty. Our choir is just an average college group, known as a professional choir because they sing with these great orchestras. Every college group throughout the country can do the same thing, if they will affiliate themselves with the orchestras in their com-



THE ADMINISTRATION BUILDING
One of four large, handsome structures.

thrilling. The musicianship, the mental equipment, the physique, and the voice, because of proper training in the public schools, bring to us voices that are increasingly superior. Dorothy Maynor was graduated with us in 1936. Last year was one of ten singers earning over \$100,000.

"Conductors often ask me what is the first thing I would recommend in taking up a new choir. Very well, I would insist first upon a good posture, standing or sitting. This should become an all-time habit; it greatly assists in bringing about correct breathing. For instance, I have seen choirs where the singers have been permitted to cross their knees. But this stiffens the diaphragm and inhibits correct breathing. The second step is the correct attack upon all vowels in the English language. Lamperti insisted that all vibration is in the voice box. The ordinary singer practices trying to say words, instead of trying to attack the vowel from the voice box. When my choir attacks a vowel on such a little phrase as this:



the sound is soft, like a little grunt, but it is not really like it. It is the elemental vibration of the vocal chords. It must be innately in perfect intonation and under full control to permit dynamic changes. The third step is the production of consonants, so that they are correctly articulated but never permitted to interfere with vowel production.

European Successes

"The European trip of the Choir were an unceasing delight. Through the kind offices of President Hoover and President Roosevelt we had many wonderful introductions. Of course the Choir was, in a sense, in training, like a football team. We had regular rules conducive to health and rest, which were severe and could not be evaded. After all, the singer himself is his own musical instrument, and these instruments were given as careful attention as a rare Stradivarius. Without this, the Choir tour could not have succeeded. But we had lots of fun and cultural advantages which the young people enjoyed hugely. Some very amusing incidents occurred. No member of the Choir forgot his vestment or his suitcase, but at one point the Conductor did forget. It was at our debut in England, in historic Bristol, whence many of our pilgrim fathers to America. We arrived at the hall, and in the dressing room I found that I had left my dress trousers in London. The only thing I could do was to borrow a pair from an obliging usher. He wore my brown trousers all evening.

"Music, at the time of our great national stress, is proving of immense value to the people. Our concert halls are thronged with vast crowds which obviously derive great relief and exaltation from the concerts. In the churches, music acts both as a consolation and as an inspiration. In camps here and overseas, it puts our boys in contact with the best. There is no morale builder to take its place."

* * * * *

"All deep things are song. It seems somehow the very central essence of us, song, as if all the rest were but wrappings and hulls."

—THOMAS CARLYLE.

THE ETUDE

HERTHA GLAZ is one of the very few young artists who is able to bulwark her theories with rich and distinguished experience. Still in her early twenties, Miss Glaz has won acclaim both in Europe and America for her versatile abilities on the operatic stage and in concert. A Viennese by birth, she had her preliminary training at the Vienna State Academy of Music and made her debut at the State Opera in Breslau when only eighteen. After a year of concertizing throughout Europe, she was engaged as leading contralto at the famous Glyndebourne Opera Festival in England. That same season she appeared at the Prague Opera House and at the Opera Festival at Interlaken, Switzerland. In 1936 she joined the Salzburg International Opera Guild, which attracted wide attention throughout Europe. Otto Klemperer brought her to the United States in 1937 to sing with the Los Angeles Philharmonic Orchestra in a performance of Mahler's "Lied von der Erde" and Bach's "St. John's Passion," and her American success was instantaneous. She has sung *Brangäne* to Kirsten Flagstad's *Isolde* in Chicago and San Francisco, and was chosen as orchestra soloist by Toscanini, Koussevitzky, Sir Reginald Stewart, Fabien Sevitzky, and Fritz Stiedry. Miss Glaz has "almost finished waiting for her final American citizenship papers" and is entirely devoted to "American grapefruit and American lunch counters." Her opinions on singing serve to explain, in part, her own success, and to offer a challenging incentive to other young singers.

"Young singers often ask me 'what one must do' to assert oneself in our immensely exacting profession. That's a difficult question to answer! If a single, ready-made recipe for success could be found, study would be unnecessary. Of course, no such recipe exists. What the young singer must do is to perfect himself, through the hardest kind of hard work in two very distinct branches of study. The first has to do with training, and the second with experience. Both are essential to a vocal career.

The First Step

"The first thing the young singer should do is to assure himself, through competent advice and counsel, that he really possesses the natural talent (both vocal and dramatic) that a public career demands. But, while (inborn) aptitude is the foundation of singing, it is by no means the whole story. The aspirant to professional honors must be willing to work, to concentrate on that work to the exclusion of all else, and to sacrifice many pleasures of life in order to devote first and foremost to his art.

AUGUST, 1943

Do It Yourself!

A Conference with

Hertha Glaz

Distinguished Young Contralto

A Leading Singer of the Metropolitan, Chicago, St. Louis, Los Angeles, and San Francisco Opera Companies

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



HERTHA GLAZ

The point to remember is that the breath must fill the lower part of the lungs; that is to say, it must be felt mainly in the area below and behind the ribs. The equal flow of breath is regulated by the diaphragm; likewise, the amount of tone. This, of course, is the natural way of breathing and may be observed in young children . . . and in all animals! Some people lose it as they grow up, and then the trick is to recuperate it.

"As to the budgeting of the breath, for musical phrases, I am inclined to avoid too much thought to it. Nature has an unfailing way of making her own adjustments. When you speak loudly, or walk quickly, or lift something heavy, you are not conscious of telling yourself how much breath or muscle power to put into the effort. Somehow, the interrelation between what you *want* to do and what you *need* to do balances itself, with the result that you expand your breath and your energy according to your needs without really being conscious of it. To my mind, that natural principle holds good in singing. If you tell yourself how much breath to give out and when to give it, you become tense and your vocal flow suffers. But if you plan your phrases intelligently and musically, the very need of the moment adjusts your breath for you. That is only another reason why careful, complete, and intelligent musical preparation must precede all actual singing.

For the Control

"While there is no difference in the basic vocal training of the various 'ranges' of voice, there are a few points that the contralto should watch especially. First, she should understand that it is the natural timbre of her voice that gives it its character. For this reason, she should resolutely avoid any artificial interference with her natural voice, whether it be in the direction of 'darkening' her lower tones through pressure, or 'forcing' her upper notes. Either one is a true contralto or one is not; if one is, the natural contralto timbre will supply its own color—and if one is not, no amount of 'darkening' will alter the fact.

"That does not mean, however, that a suitable range control is to be neglected. The wholesome way to proceed is to begin vocal development on those tones of the middle register that come easily and naturally. When they have been perfected so that a smooth vocal flow is second nature and no longer a matter of conscious effort,

VOICE

"FORWARD MARCH WITH MUSIC"

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the singer should go a half tone higher in both directions and perfect them; then another half tone, and so on. Never should range be stretched precipitously or artificially.

"Each young singer has problems of her own—due to causes as individual as throat and bone structure—and no single method of study can be suggested that will solve all of them. As a general hint, however, I think one progresses best by following the line of most resistance! Don't concentrate on the things you already do well—work at the hard tasks. If a student has a fine voice and only meager education, he should subordinate his vocal work to his general musical studies until a balance is reached. And vice versa! It is also very helpful to listen to the really good performances that one can (as I do, I went to the opera every night!), not to imitate, but to get as much as one can of the reality of one's work 'in action.' And learn languages! I sing in seven, myself, and feel that the more fluently I speak a new tongue, the better interpretations I can give when singing in it.

"Along with training, however, the young singer needs practical experience in working on the stage. Here, precisely, is the greatest hardship the young American singer encounters. We know that there ought to be a great many more opera companies in which beginners can serve their apprenticeship—but they do not exist! What is to be done about it? The one thing not to do is to sit back and wait for them to be organized. One remedy is for the various music schools and conservatories to present both acts of operas and whole operas, not just once or twice a year but regularly. Another possibility for young artists who are ready to join an opera company, but cannot find a place through an insufficiency of opera houses, is to take the initiative themselves.

A Successful Project

"A number of young artists did just this in Europe some years ago, and the result was the Salzburg Opera Guild, now unhappily dissolved because of war conditions and the scattering of the company. The group began in Vienna. We were very lucky to find a first-class musical director and an inspiring stage-director interested in our project. The company itself was made up entirely of young and comparatively untried artists who wanted to perfect themselves and who were willing to work. We came to rehearsals with every detail of the score perfectly prepared, and set to work at that point. We spent four full months in intense ensemble work, musically and dramatically. At the start, we had no funds to speak of, but we found a very gifted young painter to build the scenery and design the costumes in close cooperation with all of us. It was in no sense 'glamorous' but was, in its simplicity, adequate and effective. At first we did nothing but work. Then one or two small engagements were offered. Our first big venture was an invitation to take part in the Interlaken Festival with our presentation of 'Costa van Tuttel'—which was all we had to show of our years of intensive work. Our performance made an immediate success, and we got other engagements, culminating in a chance to appear at Salzburg during the great festival season. And that was a success, too! An American manager chanced to drop in to hear us there, and he was so well pleased that he did a very wonderful thing. He put through a trans-Atlantic telephone call to the National Broadcasting Company

in New York, suggesting that they transmit one of our performances to America by radio. The result was that our little company was immediately engaged for a tour of the United States. We appeared in more than eighty American cities, and found that our experiment, hard work, and idealism brought a splendid result, and the greatest satisfaction. Of course, we worked harder than ever after that and polished up a further repertoire—and then came the war.

"I offer the account of the Salzburg Opera Guild as an example of what earnest and ambitious young singers can do by way of providing themselves with the practice that may be difficult to find otherwise. If we did it, young Americans can do it, too! The point is to try. It's a mistake to sit back and wait until a 'big' offer comes along, or until a 'big' producer offers to back up your abilities. Work up your own venture and have it ready to show those 'big' ones. Suppose, for a moment, that you yourself were a producer. Would you have more confidence in a young artist who came complaining of the difficulty in getting started, or in one who invited you to witness a polished (if modestly mounted!) performance and to judge for yourself of its worth? I think the answer is self-evident.

"The initiative the young artist can show in overcoming the obstacles to his career is, after all, part of the necessary equipment. And whether the problem is in vocal technic or one of acquiring the necessary professional training, the best method is to find the line of greatest resistance and diminish the difficulties by doing something about it yourself!"



THE ORGAN THAT JUNK BUILT

Arthur Stopek, Aviation Mechanic of Philadelphia, made an organ out of two hundred and seventy beer cans, a few 'hunks' of old wire, and other pieces of junk from pinball machines. The organ has a standard five-octave keyboard. When this was heard on the "Hobby Lobby" program on the radio, many musicians were surprised by the organ-like tone. Now it remains for someone to write an organ concerto on *Down Where the Würzburger Flows*.

"FORWARD MARCH WITH MUSIC"

The Etude Musical Quiz

by Charles D. Perlee

THE CONSISTENT and intelligent listener of to-day knows almost as much about music as the average musician does. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better than average: 60; good: 70; excellent: 80 or higher.

1. No longer performing is this famous string quartet:

- A. Kolisch
- B. Budapest
- C. Flonzaley
- D. Pro Arte

2. A soprano who used to be a contralto is:

- A. Lily Pons
- B. Rose Bampton
- C. Maria Jeritza
- D. Elisabeth Rethberg

3. One of the following surnames belonged to two brothers, one a great tenor and the other a great basso:

- A. Williams
- B. Blaspham
- C. De Reszke
- D. Journet

4. A great English music critic is:

- A. Richard Aldrich
- B. Olin Downes
- C. Ernest Newman
- D. Philip Hale

5. One of the following is not in three-four time:

- A. Polka
- B. Waltz
- C. Mazurka
- D. Sarabande

6. In France the note and Key of C are also called:

- A. Do
- B. Un
- C. Ut
- D. Si

7. Double stopping is:

- A. Playing two organ stops at one time
- B. Term applied to the action of a musician who performs on more than one instrument; also known as "doubling in brass"
- C. Playing two or more notes at the same time on a stringed instrument
- D. A method of playing the tympani

8. The lute was:

- A. An early type of flute
- B. "Pipes of Pan"
- C. A stringed instrument
- D. A horn

9. The composer who later harmonized many of the old chorales of Martin Luther was:

- A. Bitez
- B. Bach
- C. Gounod
- D. Brahms

ANSWERS

1-B, 2-B, 3-C, 4-C, 5-A, 6-C, 7-C, 8-C

THE ETUDE

The Goal of Church Music

A Conference with

J. Tertius Noble

Mus. Doc.

Eminent English-American Organist and Choral Director
Retiring Musical Director of St. Thomas' Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

UPON ANNOUNCING his retirement as organist and musical director of St. Thomas' Church, in New York City, Dr. T. Tertius Noble makes it clear that he is not abandoning his life's work of music. "It is simply that, after sixty-two years in church music," Dr. Noble states, "I feel it is time to let go the reins so that I may devote my newly won leisure to the pleasure of composing. There are still some themes running through my old head!"

Dr. Noble assumed the directorship of St. Thomas' in 1913. He was the first to officiate at the great organ in the then-new edifice at Fifth Avenue and Fifty-first Street, and in his distinguished career, the musical services of St. Thomas' have developed into the most highly perfected, perhaps, of any Protestant church in the country. Prior to his coming to the United States, Dr. Noble served as chief organist of Ely Cathedral for five years, and of York Minster for fifteen years. The Ernsts have asked Dr. Noble to look back upon his rich experience and to select for discussion those points which he considers of most practical value to choir masters in developing the quality of their own groups.

"The purpose of church music is to stimulate a truly devotional attitude in the congregation; and this can be achieved only by creating a more than ordinary quality of beauty. The responsibility, of course, rests with the musical director. Part of his duties have to do with the organ, and we can touch lightly upon these, since it is to be taken for granted that the church organist 'knows his business.' A far greater responsibility is the one imposed by his charge of the choral groups. Whether these groups be large or small, whether the mechanical facilities at the director's command (such as acoustics, and so on) be good or bad, it is quite possible for him to create beautiful and inspiring singing. The point is, he must himself be fully aware of what he wants by way of singing quality, and he must know how to get it!

Beauty of Tone First

"First, he must work for great beauty of tone. This can be developed only by the most careful and thorough groundwork. The nucleus of my own choir is the boys' group of forty voices, and it is with these youngsters that our training begins. St. Thomas' Church has the advantage of maintaining a choir school, founded in February, 1919, in which musical and academic studies are

carried on together—and I may here note a fact that gives me great pleasure: our boys rank higher in academic standards than those of other preparatory schools, thus proving that concentration on music study encourages exceptional alertness and discipline of mind. But to get back to our methods of training! The first step in the education of the young chorister is to provide him with a thorough knowledge of the background of music. Music is given as a major subject at St. Thomas' Choral School; just as it is at York Minster, and the forty boys are taught elementary theory, just as they would be in any musical conservatory.

Only upon such a groundwork can the actual choral work be built. If the boys are still worrying about recognizing key signatures, time indications, and intervals, they cannot be expected to render music effectively.

"For one hour each day, I work with the boys on voice production and singing. There is nothing mysterious about training the child voice—simply, it must be understood. The first essential is to treat it with absolute naturalness. The profession of caring for the adult voice, the development of the child's singing must be based on freedom, ease of emission, and proper resonance. There should be nothing forced or unnatural about it. In this regard, I wish to make

a special point of condemning the all-too-common practice of teaching the choral singers to hoot. By this I mean the production of white tones, based on an unnatural forward-pushing of the tone. Far too many choral masters waste time inculcating the utterly erroneous notion that the lips must be forced forward in an artificial oo. This is poisonous! The lips should never be distorted out of their natural position and use. The singing of a rest oo should comfort the face no more than the natural pronunciation of the word 'you' does. And where the actual vowels of the words to be sung requires no oo at all, the sound should never be forced into them. The 'trick' (if trick it be!) is to control resonance according to the natural demands of each vowel. And only by a completely natural method of production can this service be rendered good. When training the boys in the sound of oo for example, I get them to sing scales down to the syllable lu-lu-lu, forming the vowel by the shape of the glottis and the rising of the tongue more than by the shape of the lips themselves.

Importance of Words

"Complete purity of voice production must lie behind every vowel and diphthong of the English language. Only in this way can the choir master build up a sound tonal quality which will later infuse and project the words to be sung. In church work, it is impossible to lay too great a stress upon the words. Here, music is mainly the background for proper emphasis and coloring of the words which carry the meaning of the service. Great care should be taken that every word is clearly enunciated, properly emphasized, and colored with the exact shade of meaning that the text requires. I like to call this word painting, and to contrast it with the mere utterance of words and music. Unless the words are made to mean something, the service becomes boring and the devotion



Dr. T. Tertius Noble at the organ of the famous St. Thomas' Church on Fifth Avenue, New York City.

element is dissipated. Thus good choral work requires (in addition to the sheerly musical elements of learning the notes and producing them) the greatest possible attention to natural and beautiful expression, and exquisite phrasing—which last is all too much neglected. To sum up, the profession of caring for the child voice must be based on the development of the child's singing, and the fact that the purpose of his work is to bring out the most devotional aspect of the music before him. That must be the supreme test of his work. To accomplish it, he must strive, not for 'effects,' but for the greatest possible beauty of tone and interpretation.

"It may happen that (Continued on Page 538)

ORGAN

"FORWARD MARCH WITH MUSIC"

What Shall We Play in Our Woodwind Ensemble?

by Laurence Taylor

Due to the keen interest and enthusiasm evinced by readers of the articles contributed by Mr. Taylor a few months ago, it is with pleasure that we present another series of articles by this well-known arranger and conductor of woodwind ensemble.

In the September issue of *The Etude* Mr. Taylor offers a list of materials, representative of the various types of music playable by woodwind groups. With the opening of school just around the corner, such a list should prove of great value as a guide to the selection of material for woodwind ensembles.—Editor's Note.

IN OUR PREVIOUS DISCUSSION of the possibilities of the woodwind ensemble we have spoken of the choice of suitable materials for the group, and have insisted that an amazingly varied cross-section of the various types of music available can be successfully offered by the woodwind quintet.

While there can be no completely satisfactory substitute for actually "laboratorying" a composition—that is, playing it over and hearing it first-hand—nevertheless, there are certain features and usages which one can look for in a quintet score which will give a strong clue as to:

1. How the number is going to "sound," and
2. How complete a grasp of quintet scoring the composer or arranger has at his command.

There are certain salient characteristics in woodwind quintet scoring that can be looked for and which can serve as a "clue" as an indication of the validity of the score. Every quintet score may be looked at as a success or failure in orchestration, and we shall attempt herein to set forth some of the usages and characteristic features of quintet writing that the music director uninhibited in the intricacies of woodwind scoring, can use as a guide in selecting material that will "sound." For that is the main purpose of this article, to suggest ways and means of finding woodwind music that "sounds."

It is self-evident that the small chamber group, not being able to employ brilliant display of dynamics or percussive effects, nor majesty or grandeur on any large scale, must, therefore, rely upon artistic craftsmanship, skilled voice-leading, color, brilliancy, contrapuntal interest, and intellectual strength.

Color

Color, to a very great extent, is one of the most valuable assets of the woodwind quintet. A skillful composer will make the most of this, using his instruments in all kinds of combinations; and not hesitating to drop down to two or even a single instrument playing, if that is the effect he wants. After all, color, in all its hues, is our main stock in trade with the mixed woodwind ensemble.

Look carefully, then, to see if the composer has made use of color to good advantage. One way to note this is to look for, yes, actually "look for"

empty spaces; that is, measures rest distributed at various times among all the instruments in the score. This is mentioned prominently at this point because there has been in the past a deplorable desire on the part of both uninhibited music directors and publishers to see every bar in a score "filled" . . . "something for each instrument to do" all the time. It may seem ridiculous to speak of an orchestration of only five instruments as being in danger of being "overpadded," but the fact is that a completely "solid," straight, up-and-down *tutti* use of the five instruments, from beginning to end of a quintet score, does not realize by half the true potentialities of the tone-color and variety offered by the woodwind quintet, composed as it is of five entirely different tone-colors.

(There are certainly worth-while exceptions to the above; for example, a several-voiced Bach Fugue or similar type of composition can successfully call for most of the instruments to be playing nearly all the time. Skillfully arranged for, solidly used, and with the stronger, more "solid" registers for each instrument carefully worked upon, the woodwind quintet can offer quite a full, sonorous, organ-like tone when all five instruments are thus kept going together.)

Key Parts

In looking over a quintet score, certain parts in particular may be looked at closely. Let us first examine the oboe part.

We have said in a previous article, which attempted to make suggestions on "scoring for quintet" (The Etude for January, 1943), that the oboe seems to be the most characteristic single voice of the wind quintet; that it will often, by the sheer insistence of its peculiar tone-quality, appear to dominate the ensemble. If this is so, and the oboe is going to be so important, then it can be made most effective by being used a bit sparingly; by which we mean that if the oboe is so prominent a voice, then it should be kept silent for several bars from time to time, thereby add-

ing greatly to the general effectiveness of the "ensemble blend" when it makes its reappearance in the score. This "tooling in and out" of the ensemble on the part of the oboe is one of the most effective color devices of a good score. In plain language, "not too much of a good thing" makes it more desirable when we have it.

Next we look at the bassoon part. How is the bassoon used in the score under examination? Has it been given a fair share of lyric—that is, melodic or "solo"—parts? Does it have any solos at all, or is it the "bass line" throughout the entire number? More often it will be an arranger rather than a composer of an original work who will use his bassoon so unimaginatively. Often in arranging an eighteenth century dance form it will seem that only the bassoon is capable of taking over the original "basso continuo" line. Especially in the case of a *staccato* "Alberti bass." Yet even so, a conscientious arranger can often manage to groove the bassoon part, at least one in a while, to "free it" from its "basso perspective" and give it, occasionally, an inner, melodic part. And certainly once we have left the eighteenth century field, the bassoon has no right to be kept frozen onto the bass line from beginning to end. Its pleasing, rather-sleender-quality upper register is just begging to be used lyrically.

And then the horn part. Yes, what about the horn part; has some attempt been made to make the part interesting? Or is it, alas and alack, the bogey "traditional horn part"? True it is, that certain compositions require a daintiness and a delicate facility of technique that the horn cannot gracefully offer and which, therefore, must be left to the four other more agile and glib members of the quintet. Still, without assigning ridiculously florid or extravagant parts to the French horn, the instrument should have an interesting part.

A Bit More About "Color"

A favorite device in woodwind writing is to toss themes back and forth from one instrument to another. This continual changing of tone-color is delightful and fascinating. However, to make it most effective, and to keep it from sounding disconnected and as though the quintet were about to "fall apart," occasionally a theme should be carefully dovetailed from one instrument to the next one that continues it.

As an example, often in quintet writing a scale will be taken all the way down from top to bottom. In order to connect this smoothly, so that the end of one instrument and the beginning of



another will not stick out, these instruments should be dovetailed or "chainlinked" together, as shown in (a); not disconnected, as shown in (b) above. (Continued on Page 546)

THE ETUDE

BAND and ORCHESTRA
Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

MANY OF OUR PROMINENT and highly competent instrumental music educators are now in the Armed Forces of our country. They are being replaced by teachers with less training, experience, and understanding of the various responsibilities involved in the carrying out of the music program. Such a situation represents a challenge not only to the music program itself, but particularly to those who have taken over the reins during these critical times.

The school music program is in the hands of these teachers and its future will be determined to a marked degree by the results of their teachings. Therefore, it is not only their challenge, but also their opportunity.

Since this is true, an evaluation of the qualifications of our teaching personnel would seem both appropriate and interesting.

The Competent Teacher

When we undertake to analyze the qualifications of the competent, instrumental school music teacher, we are likely to be quite astonished by the versatility required of those selecting this field of the teaching profession. Should the order of these qualifications, as presented by your editor, seem at first glance a bit illogical, he would suggest that the entire field of the teacher's responsibilities be given due consideration before attempting to arrive at a final decision of a fair evaluation.

Desire for Teaching

The primary requisite of the competent teacher is a simple one. He must *like to teach*. Yet, is it not a fact that we have altogether too many individuals in the teaching field who are not sufficiently devoted to their profession? The successful teacher must and does have a genuine devotion for his work; he is enthusiastic, interested; he enjoys his students, associates, and work. His personality is such that the members of his musical units look forward to being in his presence. He is not only a teacher, but a friend and advisor of all in his classes.

While such a qualification might at first seem "easy to fill," experience has proven that more teachers fall in this requisite than in any other. All too few are really devoted to their profession and are willing to make the sacrifices necessary to becoming a truly great teacher.

Ability to Teach

The second qualification is that of *ability to teach*. One might like to teach, one might have a keen desire to enter the teaching field and yet not have the *ability to teach*. The teaching of music in our public schools is so complex and broad in its scope that its importance might easily be underestimated. Not only must we be equipped to teach, but we must be prepared to teach *instrumental music*, which involves, among many other responsibilities, a teaching knowledge of all of the band and orchestra instruments. Such a responsibility in itself is, of course, a tremendous one. Yet, no teacher of instrumental music in our schools can possibly achieve results of a higher standard than is his knowledge of the instruments he is teaching. To meet such qualifications takes several years of intensive study under competent teachers, and only a few teachers have faithfully undertaken the fulfillment of this responsibility. A good teacher has the faculty of properly diagnosing his students' weaknesses and faults, and likewise is adept in prescribing the proper remedies for the students' progress and advancement. Such ability might well be a gift, but in most cases it is the result of ex-



WILLIAM D. REVELLI

perience, active study, observation and devotion to one's profession. If more of our school instrumental teachers were equipped with a thorough and practical knowledge of all of the band and orchestra instruments and a better understanding of their individual peculiarities and characteristics, as well as their function in the band and orchestra, and if more teachers would acquaint themselves with the technical and tonal possibilities of these instruments, the standards of our school bands and orchestras would improve perceptibly within a few years. The average teacher is quite delinquent in regard to this qualification, and many holding master's degrees will fail

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"

Qualifications and Responsibilities of the Competent Instrumental Music Director

by William D. Revelli

dismally if they were subjected to such a test.

I can well recall my early teaching days when, studying with a noted teacher, I asked the question: "Is it really necessary for one to be able to perform upon the various instruments of the band and orchestra in order to be able to teach them satisfactorily?" His answer was: "It is quite impossible to acquire a technical proficiency upon so many instruments. Nevertheless, you will be a more efficient and successful teacher if you will learn to produce and play with a good musical tone, even elementary studies and selections upon the various instruments. Technical for teaching purposes, especially public school music, is relatively unimportant, but remember, you will always have the respect and admiration of your students if you can produce a tone of fine quality upon the instrument you are teaching." Then he continued, "You can tell a person *how a rose looks*. You may describe its color, its petals, shape, size; but remember, *you can never describe its fragrance!*"

It is our responsibility and we must see to it that we are proficient upon each instrument to the extent that we can do more than talk about it. Incidentally, that is my primary objection to the music-education training program as it is conducted to-day. Can we not devote more time to the *learning of music* and eliminate just a wee bit of the tremendous amount of talking that we do about it? Which brings me to the third qualification of a competent teacher.

Musicianship

Perhaps you are somewhat amazed and slightly disappointed in my placing musicianship as the third of our qualifications rather than as the first. While musicianship is of extreme importance, it is of no value in the music-teaching profession unless it is preceded by one's desire and ability to teach. We must admit that many fine performers and thoroughly educated musicians are failing to teach. In the professional-performance field, musicianship would undoubtedly be given first consideration; but in the public school field, *teaching* is the primary factor. I do not intend to suggest that music educators shall not be capable musicians; in fact, I have already stated that they must spend more time

in acquiring musicianship and in becoming better performers. However, many of our finest teachers of school music could not meet the proficiency requirements of a major symphony orchestra. Neither could the symphony orchestra musician qualify as an instructor of the junior high school music program. In one instance emphasis has been placed upon performance and the acquiring of technical skills, whereas in the other, stress has been placed in teaching techniques and the acquisition of a broad, general musical background.

Nevertheless, the school music teacher, in most instances, does not have adequate playing ability upon the instrument which is supposed to be his major. Therefore, his musicianship is not as sound as it would be with a more complete major instrument proficiency. As a result of this lack of musicianship, he is seriously handicapped when attempting to convey the more serious and profound musical works. He may be a perfectly splendid teacher up to a certain level; and then, due to the lack of musicianship, he is unable to go beyond that level of achievement. This situation exists in many schools, and until it is corrected our school bands and orchestras cannot raise their present musical standards.

The responsibility of correcting this situation lies first with the student in acquiring a greater degree of proficiency during his high school days, so that he will be a better musician when entering college. Next, our college and university schools of music must place more emphasis on the student's musicianship, more rigid entrance requirements and training during the student's term in college. More attention must be placed upon the caliber of *musician-teacher*, rather than upon *teacher*. Lest you are of the opinion that we tend to overemphasize musicianship in our teacher training, to the sacrifice of the many other phases of the program, we mention qualification number four at this time.

General Music and Academic Education

The successful music educator must be well educated, not only in the field of music, but in the liberal arts as well. He must be able to meet the public needs, and he must have the personality, tact, and ability to work with his associates cooperatively. He must attempt daily to improve his status as a musician and teacher. He must rise above the posture he is holding. He must continue to study important musical scores, conducting, arranging, and interpretation. He must seek new and progressive means of improving his teaching techniques and the presentation of his subject matter. He must not overlook the necessity for taking care of the many details which are a part of the organizational and administrative duties of the successful teacher and conductor. These details are the "Gremlins" of the teacher's schedule and in most instances are "extra-curricular." Finally, he must continually endeavor to develop his capacities, so as to be a better teacher and musician tomorrow than he is to-day.

* * *

Just whistle a bit if the day be dark,
And the sky be overcast;
If mute be the voice of the piping lark,
Why, pipe your own small blast.

—Paul Laurence Dunbar

Musical Bingo

by Helen C. Rockefeller

MUSICAL BINGO is an excellent game for music students to play at a party. Each player is given a card on which is drawn a staff with a key signature. Each card must bear a different signature, preferably in the major keys, although minor keys may be used. For young children, who may not be familiar with the more difficult keys, it would be best to mark most of the cards in keys of not more than two or three sharps or flats.

One player is selected as a "Caller" and given a box containing small cardboard disks. Each disk is inscribed with one tone of the scale: A-sharp, B-flat, E-sharp, and so on. As the caller calls a tone, each player marks his staff with that tone if it is in the key of his signature. A player with a signature of B-flat could not use G-sharp or E. The first player to complete a scale wins the game. The players may use either notes or letter names to mark their staffs. The caller should place the disks in order by chromatic order, so that the complete scale may be easily checked. For this form of the game you need perhaps twenty-one disks, A-flat, A, A-sharp, B-flat, B, B-sharp, and so on. If you should use the minor scales you must be sure to include the f-double sharp and the c-double sharp which are necessary to the keys of G-sharp minor and D-sharp minor.

Disks are called, and arranged in chromatic order: A-flat, A, B, C-sharp, D-flat, D, D-sharp, E, F-sharp, G, C.

The same game may be played with time signatures. The disks are marked with units of time: a dotted eighth, quarter note, half note, sixteenth rest, whole note, and so on. The first player completing four bars of notes and rests in his signature is the winner. No player can place a note or rest in the second bar until the first bar has been completed. Therefore, a player with a signature of 4/4, having a first bar containing a quarter note, an eighth note, a quarter rest, and a dotted eighth note, would need an eighth note and a six-

teenth, or three sixteenths, or their equivalent in rests, before he could go on to the next bar. Thus it is necessary to have several disks of each unit of time, so that there will be a repetition of units needed to complete four bars. Here again it would be wise to choose the simpler forms of rhythm for younger students.

For an advanced group, this game may be made most exciting by combining tone and time. Select two callers, and have the players' cards marked with both key and time signatures. Have the callers draw a disk from each group, and call both together. Thus you might draw G-sharp, quarter note. Anyone who can use G-sharp, quarter note, puts it on his staff. The first player to complete four bars of music wins the privilege of playing his "masterpiece." Here, too, you must apply the rule of completing one bar before going on to another, and it will be necessary to have several disks of each letter name and time value. Naturally, the music made in this way is apt to be weird, but this only adds to the fun.

Missed Notes

by Esther Dixon

ONE TEACHER, in order to check on each pupil's mistakes, made out a list of the ten most common mistakes made by her class. Through careful observation she found that by far the most common mistake was that of missed notes. To correct this, she made a study of her teaching methods.

Sight-reading and harmony were made a regular routine of each lesson. More time was spent in listening to, rather than just seeing, notes. Eyes were tested and glasses suggested, if needed.

Inquiry was made into practice habits. For instance, it was found that one little girl, nine years of age, had always stood up while practicing; several had been working with insufficient light and needed piano lamps; a few lacked vitamins for good eyesight; and one had been doing her practicing in the front room, where mother entertained guests and brother had the radio on.

But the two main things needed for correction seemed to be the training of the ear to hear accurately, and concentration of the mind to think clearly a few measures ahead.

Even George III Knew

A READER OF THE ETUDE has recently come across a paragraph in *The Etude* for December 1884 in which it is indicated that the helpful employment of music in industry was known as far back as the days of George III, who reigned in England from 1730 to 1820, and who until 1776 was King of what is now the United States. This little paragraph is significant.

"The effect of music on the senses was odd and wonderfully verified during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits which were to be finished in a very short space of time. Among his workmen there was a fellow who was always singing *Rule Britannia*, and the rest of the journeymen joined in the chorus. The tailor made his observations, and found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and, placing him near the workshop, made him play constantly the lively tune of *Nancy Dawson*. The design had the desired effect; the tailor's elbows moved obedient to the melody and the clothes were sent home within the prescribed period."

Really, in this patient-trying period, we are very grateful to our friends, who have recognized that we are doing our utmost to provide a fair-spared, adequate service, when so many of our foremost men have stated that they feel that music, in the widest sense, is of vital importance to our nation at this moment.

What Became of My Inquiry?

The French expression, "C'est la guerre!" ("It is the war!"), is used widely as an alibi in war times.

Present conditions make perfect service impossible.

Our friends who occasionally have missed the customary smooth and prompt response in correspondence, deliveries, and so on, are asked to realize that millions of soldiers and thousands of tons of war supplies are continually being moved throughout the country. War traffic has, of course, the first claim on transportation.

The Theodore Presser Co. and *The Etude* Music Magazine, with staffs necessarily reduced by war conditions, are incessantly trying to meet delays and inconvenience to their patrons.

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"FORWARD MARCH WITH MUSIC"

Just whistle a bit if the day be dark,
And the sky be overcast;
If mute be the voice of the piping lark,
Why, pipe your own small blast.

—Paul Laurence Dunbar

TEAMWORK IS FUN—anyone who has played on a football or basketball team, who has been a member of a Red Cross unit, or who is one of the crew of a Flying Fortress knows the satisfaction and exhilaration that come from smooth and successful teamwork.

Enjoyment of group activities is, indeed, inherent in the American nature—the column of any daily newspaper will testify to this. That the love of teamwork extends to music is evident from the marked increase in the number of student and amateur orchestras and chamber music groups during the decade prior to the war. Such interest in ensemble playing augurs well for the future of music in America, for experienced musicians agree that there is no better or surer means of developing musical understanding and good taste than the study of ensemble music under intelligent direction.

For string players, the string quartet is naturally the most perfect and sensitive medium for ensemble playing. Not far behind it, however, either in musical value or in recreational enjoyment, is the string orchestra. Combining the qualities of both orchestral and chamber music playing, the string orchestra is the ideal training medium for those many students who lack the technic or the confidence essential to quartet playing; and also for those, more advanced, whose understanding of ensemble music is still to be developed. Such players generally shy away from the personal responsibility of a string quartet part, but welcome the anonymity of an orchestra as giving them a chance to enjoy ensemble playing without self-consciousness.

The young player's ambition may be to enter a symphony orchestra; nevertheless, a string orchestra is the best place for him to get his early training. Here he can learn more easily the tonal resources of his instrument; he is not in competition with an enthusiastic group of trumpet and trombone players, and so is not unduly tempted to force his tone when playing *forte*; he can hear himself—which is by no means always the case in a symphony orchestra; he learns the technique of following a conductor's stick, and, by being in close contact with the conductor, acquires rapidly the habit of precision; finally—but certainly not least important—he learns how to read at sight. Experience has proved that a few years spent in a good string group will better prepare a young player for a post in a symphony orchestra than the same length of time spent in a student symphony.

An Adequate Number

Some people have a notion that string orchestra music is "easy music." Much of it, of course, fairly simple from a technical point of view; on the other hand, a great deal of it is as difficult, in technic and rhythm, as many of the standard symphonies. For example, such works as the Tchaikowsky *Serenade*, the "Verklaerte Nacht" of Schoenber, and the *Prelude* and *Scherzo* of Shostakovich call for a high degree of technical attainment.

Another point in favor of the string orchestra as a training medium is the matter of size. A symphony orchestra of less than forty-five players is severely limited in the music it can satisfactorily perform. Anyone who has experienced a rehearsal of a symphonic work by a group lacking half the necessary wind instruments is not likely ever to forget it! On the other hand, a string orchestra of fifteen or sixteen players can

give a thoroughly acceptable performance of almost any seventeenth or eighteenth century work, and of many more modern scores; while a well-balanced ensemble of thirty or forty players is entirely adequate for any composition in the string orchestra literature—even for the massive tonal effects called for in such scores as the Vaughan Williams "Fantasy on a Theme by Thomas Tallis" and the "Concerto Gross" by Ernest Bloch. Fifty players should be considered the limit of size for a string orchestra—a group in which the players become unwieldy, and is incapable of the subtle effects necessary for a colorful performance.

When organizing a string group, the conductor is likely to face a shortage of violin players. If this is the case, he must try to induce some of the violinists to take up viola playing—he may have to explain, with angelic patience, that there is nothing degrading in playing viola and that it does not imply any shortcomings as a violinist. If no viola players are immediately available, there are many excellent arrangements obtainable which call for a third violin section in place of violas. However, a viola section must be developed if the wealth of the string orchestra literature is to be tapped.

Generally speaking, it is advisable not to confine a string orchestra to students only. Any available amateurs should be invited to join; they have probably played a good deal of chamber music and their additional musical experience will be valuable to the younger players even if their technical ability is not of the highest. Many amateurs profess a desire for "orchestra playing"; nevertheless, most of them thoroughly enjoy a well-directed string group, for they find that the required style of playing closely approximates that of chamber music.

The conductor of a string ensemble must be a strong player—preferably a violinist—who has a wide knowledge of the technical resources of the string instruments, and particularly of the means by which various tone colors are produced. Linking the contrasting qualities of the wind choirs, a string orchestra must be trained to utilize to the utmost the color possibilities of the string

—Continued on Page 540

Developing the String Orchestra

by

Harold Berkley

tone—and they are many and varied. If tonal resources are imaginatively worked out, and the program well chosen, a string orchestra can be an event of absorbing musical interest.

Before starting rehearsals, the conductor should hold auditions to determine the technical and tonal qualities of the players, and seat them accordingly—endeavoring to equalize as far as possible the balance between first and second violins. To secure a good balance it may be necessary to have more seconds than firsts; even so, not all the strong players should be seated in the first violin section—some must be used to reinforce, and lend confidence to, the usually less-experienced second violins. Some tact and diplomacy on the part of the conductor may be necessary to accomplish this, for there are players who have somehow acquired the idea that it is beneath their dignity to play second violin. The incident comes to mind of the gentleman who, after saying that he would like to play in the orchestra, was asked by the conductor what instrument he played. "I am a first violinist," he replied. Usually, however, the sincere musician is quite willing to play second violin, if he realizes that by doing so he contributes to the greater success of the orchestra.

Many solos occur in the string orchestra literature, and the concertmaster, the leading second violin, and the first violoncellist must be carefully chosen for their ability to handle them. Tone quality and musical experience, as much as technical advancement, must be in the conductor's mind when he is selecting players for these positions. A satisfying performance of a Handel concerto gross, for example, depends very largely on the quality of tone and authority of style with which the solos are played.

Pure intonation and rhythmic precision being the first essentials of good concerted playing, these qualities should be the conductor's sole aim during the early rehearsals of a newly organized group. For this reason, most of the rehearsal time for the first few weeks should be spent on fairly simple seventeenth and eighteenth century music, such as the overtures and suites of Purcell, the concerto gross of Corelli and Vivaldi, or the symphonies of William Boyce. Excellent study material and effective concert numbers are the "Concerto in E minor" by Charles Arison and the "Sinfonia in C major" by C. P. E. Bach. In a more modern vein, the "Serenade in E minor" by Elgar and the "Brook Green Suite" by Holst will be found interesting and not too difficult.

Always One Eye on the Conductor

Apart from accuracy of intonation, the conductor's chief difficulty at first will be to get the players to watch his baton. Both humorously and seriously he should continually remind the orchestra of the necessity for watching his every motion—making sure (at least until a fair degree of rhythmic precision has been attained) that his beat is simple, clear, and distinct. It is a good idea to play an occasional little joke on the orchestra. The conductor may, without warning, suddenly stop the beat, and, when it is expected, it is expected. Many players will come tumbling on to the next note—to the confusion of the culprits and the amusement of the watchful ones. This works most effectively after a short rest or a sustained note. Another possibility is to make a sudden ritenado where (Continued on Page 540)

VIOLIN

Edited by Robert Braine

What Is a Sextuplet?

Q. I enjoy reading your page in *The Etude* and I hope you will be able to settle a question I have. In the *Etude* for November, 1942 there appears a note by L. Farnum and on the second page where the time changes to 3/2 I played it thus:



This gives the effect of two triplets to each group of six. A friend of mine said it should be played like this:



Now it can be played smoothly either way, but which is the accent I am different and the most preferable. Which is correct?

2. Can you give me some information about P. Leon Perlephi? He composed *Li'l Yesterdays* and *Easton* among others published by Maxwell Music Co.

I have not been able to find out anything at all about him. I would appreciate any help you can give me—Miss F. E.

3. A sextuplet (or sextolet or sextette) is a musical figure having the arithmetical value of four, the same kind; for example, six eighth notes marked with a small figure six having the time of four eighth notes. In the respect it is like the triplet, which is a group of three notes played or sung in the time given, or given to two of the same value; or the quadruplet or the quintuplet. But in actual performance the sextuplet is different from most of the other irregular notes in that it may be accented in several different ways, whereas the others are ordinarily performed alike in that each group has but a single accent, this falling on the first note.

The sextuplet may be performed in any one of three different ways, depending on the "feel" of the rest of the composition. It may have just one accent, in which case it goes one-two-three-four-five-six; or it may have two accents, in which case it is actually a double triplet—one-two-three-four-five-six, whereas the organist is ordinarily performed alike in that each group has but a single accent, this falling on the first note.

My impression is that the first type is most common, and some reference books give the interpretation with a single accent. The organist, however, is clearly meant to be interpreted in the second way mentioned above, and if you will examine the notation closely you will find that the way the first sextuplet in the right-hand part is written clearly indicates that the composer had in mind the "feel" of the first type of triplets. Of course, there is no way of expressing this feeling by making the first and fourth "counts" of the sextuplet louder because it is not possible to produce a louder accent on the organ. But if you will play just the right sextuplets on the piano, leaving out all the other parts, you will find the accents as I have explained them. In fact, you may even go a step farther and decide that the first sextuplet is like a pair of triplets, a single accent on the first note of the first triplet and a still slighter accent on the first note of the second one; that the next five sextuplets are

social occasion to which all persons in the church who sing at all are invited. Have this committee sound out the various possibilities who might be in the church at the most convenient time for holding choir rehearsals. Encourage someone write a news item for the local paper, ask the young people of high school age for advice and help, and let all the committee members "talk it up" on every possible occasion. At the first choir rehearsal, work on the singing of hymns only—the ones used on most Sundays, of course. Let the minister choose these carefully for both quality and variety, and let the organist study them before the choir meeting. Let the rehearsal begin at time even if all the singers are not present, and let it close at the end of about fifty minutes. Let the list of hymns include one or two which are only to be sung by the organist, and let these be sung by the choir alone at the church service. I could say much more at this point, but this ought to help you get started.

3. Persuade the minister to allow you to have ten minutes every other Sunday during which you may have the entire congregation practice singing some hymn—either a new one or else an old one that they do not sing well. During this period the organist has entire charge of affairs, but he may feel like letting the minister to read the words alone to the congregation. If this is to alone, have him read just the first verse and then let the congregation practice this. Now let him read the second verse to see whether it needs a different interpretation; and so on. If the singer makes a mistake of any kind the organist stops, explains pleasantly what was wrong, and asks them to do it again. Don't sound but be firm in your insistence that they sing correctly.

People are thinking by now that all this is too much trouble. If so, I merely shrug my shoulders and tell you that anything that is worth having has to be worked for—you can't get something for nothing. But good church music is so satisfying that it is well worth all the trouble it takes, and I hope you may feel like putting at least some of my suggestions into practice.

How Many Chords?

Q. How many chords can be formed on any one note?

2. I have some knowledge of chords but would like to learn more by myself. Can you recommend a good text for me to study?—Mrs. A. W.

A. 1. If you need a chord merely as a triad, there are only four commonly used triads: major, minor, diminished, and augmented.

2. Ask the minister to make an appointment with you for a conference on this subject. Sit down together. Tell him your problems, ask his cooperation. Possibly you may both be so enthusiastic that you will decide to inaugurate a campaign for organizing a volunteer choir. This is actually the best way to combat you. There are, however, several things that you can do to better the situation and if you will apply these patiently, eventually you may be able in the course of six months to bring about decided improvement in the singing of your congregation.

3. In the first place, make certain that you choose the correct tempo for each hymn. Get a list of the hymns from the minister the day before and study

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary



No question will be answered in *THE ETUDE* unless accompanied by the full name or pseudonym given, will be published.

each one carefully. Read the words aloud and determine their meaning. Play the music several times at different tempos and decide on a definite tempo that seems to you to fit both the meaning and the character of the music. When the hymn is announced, play it through at the very right tempo, holding the final tone at the end of the line to its full strength. Any suggestions as to what I might do to improve the music in such a church would be gratefully received.—Mrs. D. M.

A. Your problem is a common one and its solution is by no means easy. In general, the organist who has no choir or leader behind him, plays the hymn tunes as nearly as possible according to the notation; but if there is a strong voice in the congregation which starts the following phrase ahead of time, this voice usually stampedes the rest of the singers so that they too "jump" the note. This is a common fault. This usually makes the organist nervous, and sometimes he vents his anger by delaying the next phrase until the time has come for attacking it. But this merely creates a bad habit and makes it difficult to sing through at the very right tempo, holding the final tone of each phrase its full strength, thus providing a suitable model for the singers to follow when their turn comes.

2. Ask the minister to make an appointment with you for a conference on this subject. Sit down together. Tell him your problems, ask his cooperation. Possibly you may both be so enthusiastic that you will decide to inaugurate a campaign for organizing a volunteer choir. This is actually the best way to combat you. There are, however, several things that you can do to better the situation and if you will apply these patiently, eventually you may be able in the course of six months to bring about decided improvement in the singing of your congregation.

3. In the first place, make certain that you choose the correct tempo for each hymn. Get a list of the hymns from the minister the day before and study

When used with the beautifying (damper or loud) pedal, the *una corda* pedal functions in making possible mellow and brilliant tones at one and the same time with the same piano. Observe the excerpt from *Berceuse by Ijssens*:

Ex. 1 Andante

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Discovering the Soft Pedal

The Real Significance of "Una Corda" and "Con Sordino"

by Jacob Eisenberg

Jacob Eisenberg was born in Alton, Illinois, February 19, 1894, and is very largely an autodidact, although he has had a wide and happy experience in many musical fields. Among his numerous musical works are "The Plant" (D. Appleton-Century Co.), "Weight and Relaxation in Piano Playing," "Natural Techniques in Piano Mastery," and "The New Hand." Mr. Eisenberg served two years in the U. S. Marines during the First World War.—Editor's Note.

WHEN PIANOS were made with two strings to each tone, the pedal at the left—commonly called the *soft pedal*—shifted the hammer action and keys to the right sufficiently to cause the hammers to strike but one of their respective strings to produce softer tones. It was but natural to indicate such a change in tone volume by the term *una corda*, the Italian way of saying *one string*. The term is still employed when softer tones are desired in spite of the fact that the modern grand piano is made with three strings to each tone in the treble, two strings each for the tones in the high bass, and one string for each of the low bass tones.

The soft pedal action for the upright, or more modern spinet models, is different in that the *una corda* pedal raises the hammer action, causing the hammers to strike from a point closer, ending in a stroke against the strings with lesser force, and a correspondingly reduced quantity of tone.

The *una corda* pedal is of great importance to an artistic performance:

- It adds a whole range of dynamic tone colors to the pianist's palette;
- It equalizes the powers of the long bass and short treble strings;
- When used with the beautifying (damper or loud) pedal it softens and mellows the bass tones and strengthens the treble tones;
- It makes possible many intriguing illusory effects.

The *una corda* pedal is basically no more a soft pedal than the one at the right is basically a *loud* pedal. Of course, it does make for softer tones. In fact, it adds a whole range of tone colors between the softest *pianissimo* (*pp*) possible with the *una corda* pedal and the softest *pianissimo* (*pp*) possible with its employment.

Lift the top of the grand piano, or regulate the position of the front board of the upright, leaving the strings to open view. Now observe that the highest treble C string is about three inches in length while the lowest C string is about two hundred and fifty-six inches or twenty-four feet in length.

Since it is impossible to have a piano capable of sustaining a twenty-four-foot string, the excess length is wound around itself. Thus is the mystery of the wound strings of the bass cleared away. For all tone-making purposes, however, the



JACOB EISENBERG

lowest bass strings must be considered as of their full lengths. Reflect for a moment upon the relative powers inherent with these strings of varying lengths—the long strings of the bass and the short of the treble. It is easily clear that the same impelling force applied to the strings at both ends of the keyboard simultaneously will result in the bass being strong and loud by comparison with the tone volume drawn from the short strings of the treble. It is in this that the employment of the *una corda* comes to advantage. The *una corda* pedal, in softening the tones of all the strings, actually plays favorites with the shorter strings by increasing their power:

- The dampers automatically prevent the bass strings from vibrating just as soon as the fingers plucking them are removed from the keys.
- The upper treble strings are not set with dampers. These shorter strings are, therefore, strengthened by the sympathetic vibrations of the other damper-free treble strings.

Ex. 2 Adagio

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a. *E sempre una corda* at the head of the music is self-explanatory. It directs that

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the pedal at the left be kept down continuously until its release is directed by the term *tre corda* in Measure 32.

b. While the *una corda* pedal is depressed, the right foot simultaneously engages the beautifying (damper or loud) pedal as directed by the pedal line.

c. The dynamic power and shading of each phrase is guided by the tone volume indicated as *pp* for one voice and *mp* for the other, though played by the fingers of the same hand, while the *crescendos* and *diminuendos* of each phrase are recognized.

d. Between the small staves (staves) are long *crescendos* and *diminuendos*—*fluctuating crescendos* and *fluctuating diminuendos*. These indicate the general trend of the tone volume, such as *crescendos* and *diminuendos* following in alternation with ever-increasing intensity to a great *fff* (fortissimo), in Measures 39-40.

e. *Poco accel.* and *rit.* repeat in continuous alternation from Measure 32 to Measure 40.

f. Measures 39-40 are taken with a single depression of the beautifying (damper or loud) pedal while the *una corda* pedal is released.

Putting it all together we have a splendid example of an aural illusion in which thunderous power is drawn from the instrument because the ear was made to hear what it thinks it heard—a slow and ever-increasing *accelerando*, increasing tone power in fluctuation, starting *pp*, a prolonged depression of the beautifying (damper or loud) pedal, causing a decidedly blurred tonal effect. The three directions functioning in simultaneous combination make possible the effects of a desirable aural illusion.

Making the Most of a Few Minutes

by Blanche W. Lathrop

A STUDENT of the piano who had been absent from the instrument for some time found, on his return, that he had become very rusty in his playing. As his practice periods were limited, he decided that the best plan would be to practice each day a small section of certain pieces, choosing those which would benefit him most in his present grade of study. Each of the pieces selected and practiced was of a different character, tempo, and key. Thus Sinding's *Rustle of Spring* was followed by Chopin's *Waltz in C-sharp minor*; then Rubinstein's *Kamennoi-Ostro* in the original key of F-sharp, Godard's *Valse Chromatique*, followed by Haydn's *Gypsy Rondo*, and so on.

The small portion which was allotted to his study time was practiced slowly and carefully with separate hands, great attention being paid to exactness, touch, expression, and phrasing. One week of practice was given to each of these sections. When the entire piece was completed, it was laid aside. As a little more leisure came to the student, he was able to prolong his practice. Going back, and playing the first pieces studied, as well as others not included in his selections, he found it gratifying to witness all-round improvement in his execution.

The Choice of a Teacher by Arthur Olof Andersen

THE CHOICE of a teacher is important. In these days teacher-training has reached a high degree of attainment, especially in the colleges and universities throughout the country. Child psychology has entered into the work to a wide extent, and supervised teaching has helped immensely to prepare the younger teachers for their approach to instructional work. The parent cannot go far wrong in sending her child to such a well-trained exponent of instrumental pedagogy.

The coincidence of temperamental disagreement between teacher and student is less likely to be noticeable now than it was twenty years ago. This is because the well-trained instructor takes the differences in personality into a consideration in his work in psychology and meets the issue with a more complete understanding than before.

When a parent sends a child to a high school instrumental class for instruction he can feel assured that the work offered will be on a high

level and that results, more or less, will be dependent upon the student himself rather than upon the teacher.

In regard to piano instruction, many schools now have a certified list of teachers with whom it would be safe to have one's youngster study. These teachers are chosen for their training background, and their proved ability as pedagogues.

The independent teacher who is not connected with any public school or conservatory is found in all neighborhoods and usually is a well-trained pianist, conscientious, generous with his time, and with project work ever in mind. Such a teacher can be depended upon to give as satisfactory instruction as any other musician.

When your son or daughter wishes to take up the study of a musical instrument, give a bit of thought and consideration to the points enumerated. These are all important in arriving at the necessary conclusions which must be considered in fairness to yourself, your offspring, and the teacher with whom you entrust the work.

What the Accompanist Ought to Know

by G. B. Lombardi

AN ACCOMPANIST acquires his ability through accompanying.

There are countless pianists who think that they may turn themselves into accompanists instantly without specific experience in the field. Usually they make a ridiculous display of their incompetence.

The good accompanist supports the singer. The accompanist who subordinates himself to the soloist and literally runs after him like a puppy dog is rarely successful.

The accompanist requires a peculiar kind of alertness. He must even be ready to cover up mistakes made by the artist.

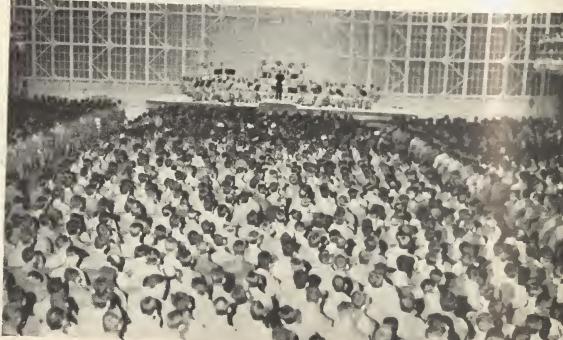
The accompanist is really a conductor at the

keyboard. He must be a splendid reader, an able harmonist, capable of transposing almost any composition to any key at sight, and he should have a good working knowledge of English, French, Italian, and German. The accompanist who has studied Latin has an insight to Italian, Spanish and French.

Of imperative importance is rapid sight-reading, accurate tempi, and the ability to throw oneself into the mood of the soloist.

The idea that the mediocre musical parasites, who have failed as soloists, have the right to fall back upon accompanying as a kind of financial crutch is rapidly passing.

Accompanists are both born and made.



DO THEY LIKE MUSIC?

Photo by Army Air Force Technical Training Command

Ten thousand men in the Army Air Forces Technical Training Command at Keesler Field, Mississippi, hear Andre Kostelanetz conduct their Concert Band and Concert Ensemble in music from Tchaikovsky and Chopin, to tunes by Cole Porter.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THIS IS THE STORY of a movement that started in a little brick school house at the corner of Grand Avenue and Eighth Street, Los Angeles, California, in the fall of 1907, and grew into a nationwide educational institution.

At this time Miss Jennie L. Jones, a teacher in the above mentioned school, and, incidentally, a clarinet player, conceived the idea of assembling all children of the school who played musical instruments and forming them into an orchestra. It had been a custom to have the children perform marching exercises to the music of a piano, and Miss Jones' original thought probably was that an orchestra would give a more substantial rhythmic background to these drills.

In organizing this modern orchestra, Miss Jones could not possibly have realized the momentous future it was to possess; but it is a singularly prophetic fact that, included in its personnel was a little boy of serious mien, who played a small violoncello with unusual aptitude, and who was to achieve national fame in later years. His name, now known throughout the entire musical world, is Alfred Wallenstein.

The orchestra soon became very popular and was called upon frequently to play at entertainments, both in and out of school hours. Eventually, orchestras appeared in two or three other schools. The idea grew in popularity, but few of the schools were fortunate enough to have a teacher possessing even a meager knowledge of instrumentation.

An Important Step

In 1910 the Board of Education, to meet the increasing urge for school orchestras, requested Miss Jones to receive her position as school teacher and accept the more important task of supervision of all city school instrumental groups. Her newly imposed duties consisted in visiting the different schools, forming orchestras wherever the musical personnel warranted, and selecting suitable music.

These were busy days for Miss Jones. The wide scope of her work made it impossible for her to visit each orchestra oftener than once a month, the intervening weekly rehearsals being conducted by the best qualified teacher of each school.

As far as can be ascertained, this was the first organization of its kind in the United States, so to Miss Jones must go the credit of starting a movement that has undoubtedly spread to all parts of the country, the future possibilities of

The Story of the Elementary School Orchestra

Initial Steps in a Vast Musical Movement in America

by J. Clarence Cook

become known as the "Los Angeles Junior Orchestra." Two or three players were picked from each of the city schools and assembled for rehearsals. After several weeks of preparation a concert was given. To meet expenses it was found expedient to make a slight admission charge of ten cents, the children themselves taking care of the greater part of the seat sale to parents and friends.

A balanced instrumentation was, of course, never possible, as there was always a predominance of violins, a scarcity of woodwinds, and almost a complete absence of certain instruments, such as English horn, bassoon or even string bass. At this time there was not even consideration of really finished work, since the personnel of the orchestra changed at least fifty percent every term. Nevertheless, the concerts have improved steadily in this respect.

For two years Miss Jones carried on alone.

Then as the work grew in volume, assistant supervisors were appointed, one by one until the department finally reached a total of six.

A few years later the segregation of the seventh, eighth, and ninth grades and the establishment of these grades as junior high schools, left Miss Jones and her assistants with only the sixth and lower grades from which to draw musical material. While this seemed for a time to constitute a serious handicap, it soon evolved that children of that age were quite as capable musically as the seventh and eighth graders.

A New Orchestra Develops

By 1918 the enrollment of young orchestra students had reached such a high total that it was impossible to assemble this group in its entirety. Out of this exigency was born what has



JUNIOR ORCHESTRA—Three hundred fourteen boys and girls representing the elementary school orchestras of Los Angeles

AUGUST, 1943

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Beethoven Helps Build American Bombers

Amazing Results in the Consolidated Vultee Aircraft Plant Show Dramatically the Value of Music in Modern Industry

by Harold Keen

Editorial Department, the San Diego Tribune-Sun

THE CHALLENGING NOTES of the Beethoven symphony ring out the "Victory" motif to thousands of American workers in the huge Consolidated Aircraft Factory at San Diego, California. Thus does the music of a German immortal master help to down the unthinkable Nazi sadists, who have brought his name to world contempt.

Facets long ago discovered how music refreshes the spirit and even the body of the worker when presented over a public address system at intervals during the day shift, but at Consolidated this utilitarian view of art and form has found unique expression. Deliberately established by the management, as an employee activity of tangible welfare value, is a department of music implemented with a generous budget functioning in a separate building especially remodeled to suit rehearsal and instruction needs, and supervised by a musician responsible to the industrial relations division.

The result, since the outbreak of war, has been the establishment of two military bands, one of fifty-seven pieces from the day shift, and another of thirty-five from the swing shift; a mixed choir of one hundred sixty-one voices; a male chorus of fifty voices; a girls' glee club of thirty voices; a swing band of sixteen; an old-time orchestra for monthly square dances; and an exclusive all-girl orchestra.

So enthusiastic has been the response of workers to music for music's sake that Edward G. Borgens, full-time supervisor of the department, has inaugurated two courses in what he terms "musicology." One, the day shift, conducted from 7 to 9 A. M., and another for the swing shift, from noon to 2 P. M. These weekly sessions, to which more than one hundred devotees of good music are attracted, feature analyses of various forms, such as symphonies, overtures, marches, operas, and so on; elementary harmony, musical grammar, and music appreciation.

An aviator who holds a private pilot's license, Borgens has a practical knowledge of virtually all instruments in the band and orchestra, and spends much time with individual musicians. At the University of Nebraska he played the drums, baritone horn, and tuba, and sang in the glee club. He was assistant director of both the band and orchestra, and performed in the orchestra's viola section. Later he studied at the McPhail School of Music, Minneapolis, and at the Chicago School of Music. In 1936 he came to San Diego to be organist at the Pacific International Exposition.

tion in Balboa Park, which contains the largest outdoor organ in the world.

Practical Results

The hard-headed business executives of Consolidated are looking on this venture as a practical means of breaking down labor-capital barriers, of bringing workers closer to management. No platitudinous remarks save that the value of music in work speak as loudly as the multi-thousand-dollar budget set up for the first year of the Consolidated musical organization's existence, and the still larger sum appropriated for 1943 activities. All appearances have been free and open to the general public. The results in good will have been immeasurable.

One of the most gratifying assignments of the Consolidated's music department has been the presentation of the choruses from Handel's "Messiah" by one hundred picked voices of the choir, given for war wounded and other service men patients at the San Diego Naval Hospital during the past Christmas season. This was preceded the



Just a glimpse of the giant plant of the Consolidated Vultee Aircraft Corporation of California, in which music has been found so valuable in promoting production.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

WARRIOR'S SONG

Probably no better example of a bravura piece could be found as typical of the style in immense vogue in the middle of the last century. It is not improbable that Rachmaninoff may have heard this composition, the opening of which bears some analogy to his famous *Prelude*. Rachmaninoff was eighteen when Heller died (1888) at the age of seventy-five. The *Prelude* was written the following year. The Pedal Bass D should be brought out with the requisite force. The contrasting *pianissimo* and *fortissimo* in the passage beginning with the fifth measure must be observed. The composition has always been an effective student recital number. Grade 4.

Poco maestoso M. M. = 80

S. HELLER Op. 45, No. 15

AUGUST 1943

DANSE EROTIQUE

The word *erotique* (English "erotic") refers to love, and this piece must be played caressingly with as smooth a legato line within each phrase as possible. There must be a well administered rubato throughout. The work has the longing nostalgia of such a fine theme as the old Viennese folksong, "St. Stephen's Tower," made popular by Fritz Kreisler under the name of *The Old Refrain*. Grade 5.

Allegro moderato M.M. $\text{d} = 144$

JEAN BEGHON

THE FOREST BROOK

Grade 2-3.

Moderato M. M. $\text{♩} = 112$

HAROLD WANSBOROUGH

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IN THE HALL OF THE MOUNTAIN-KING

EDVARD GRIEG

Arr. by Lewis Slavit

When Ibsen's "Peer Gynt" was produced in America by Richard Mansfield, the scene of the "Hall of the Mountain-King" was most dramatic. The vagabond Norwegian mythical character, Peer Gynt, drunk with illusions of adventure and grandeur, wanders through many thrilling experiences. The maker of this shortened and simplified piano arrangement has supplied excellent performance notes, which should be followed carefully. Ibsen wrote "Peer Gynt" in 1867. Grieg's music for the play was composed in 1874 and 1875. Grade 3.

Strongly March-Like M. M. $\downarrow = 138$

Strongly March LTRC M.M. = 138

ppp *r.h.* Mechanically rhythmic throughout 3 4 1 4. (hold) *pp* (—) (—) (—) (—)

All short and dry (no pedal)

1 4. (hold) *p* getting louder bit by bit

mp growing still louder *mf* all sharply-short and dry!

4 2 1 4 (hold) *ff* *f* very dry with exciting power *ff* (well-held)

(well-held) *f* 1 2 3 5 (hold) *ff* with exciting power *ff* (well-held) (well-held) *f* 1 2 3 5

3 1 (hold) *ff* *ff* (sharp) more and more excited *ff* (sharp) Louden and quicken a lot *p* big *ff* (G.P.) *ff* (sharp) Abruptly back in time!

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AUGUST 1943

ARDENT MARIGOLDS

"August gold" is what one poet called the marigolds, which make so many of our gardens glow with floral sunshine. Miss Griebel has caught a bright and happy mood in this rhythmic *valse*. Grade 3-4.

Tempo di Valse M.M. $\text{♩} = 160$

EDNA B. GRIEBEL

Grade 2 1/2

Allegro, ma non troppo M.M. $\text{♩} = 120$

BEFORE AN ARAB TENT

Just as day is ending, a graceful Arabian girl emerges from the tent of her chieftain-father and starts a slow, sinuous dance, her bare feet marking the insistent rhythm of the dance. Gradually the sun fades behind the distant dunes and, as it disappears, the dance comes to a quiet end.
Grade 3.

Slow and with insistent rhythm M.M. $\text{♩} = 66$

GLEN. BARTON

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THE ETUDE

MY JESUS, I LOVE THEE

ADONIRAM J. GORDON
Arr. by Clarence Kohlmann

Andante semplice

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AUGUST 1943

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Grade 3.

IN MERRY MOOD

Lively, playfully M.M. = 112

MINER WALDEN GALLUP

George W. Englar

Moderato

MY SECRET

ANNA PRISCILLA RISHER

A PRAYER OF SUPPLICATION

Words and Music by
CLAUDE L. FICHTHORN

Moderato ma con moto

ORGAN

In all our trials, Lord

We kneel be - fore Thee. Help us and save us; From sin to make us free.

And to Thy mer - cy, what- ever we may be, We yield our lives and hopes.

in ec - sta - sy.

Vox humana

In all our sor - rows Thou a - lone pre - vail - eth.

In deep af - flic - tion naught but Thou a - vail - eth. In this hour, O

Lord, Who hung up - on the Tree, Hear us, O Lord, we

raise our hearts to Thee. A - men.

pp colla voce

GAVOTTE

FRANCOIS COUPERIN
Arr. by Leopold J. Beer

Violin

Allegretto

PIANO

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Arr. by William M. Felton

Allegro moderato e vigoroso

Manual

Pedal

Sw. Gt. Gt. Ped. 75

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BUY A BROOM

THIRD PLAYER

Allegretto M.M. $\text{♩} = 138$

FOLK DANCE

Arr. by Evelyn Townsend Ellison

Sheet music for two players, labeled "Second Player" and "First Player". The music is in 3/4 time, key of G major (two sharps). The "Second Player" part consists of two staves: the top staff in treble clef and the bottom staff in bass clef. The "First Player" part consists of two staves: the top staff in treble clef and the bottom staff in bass clef. The music includes various dynamics such as *mf*, *f*, *p*, and *mf*. The "First Player" part has a melodic line with eighth-note patterns, while the "Second Player" part provides harmonic support with eighth-note chords.

Allegretto M. M. $\text{♩} = 138$

SECOND PLAYER

The image shows two staves of musical notation for a second player. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves are in G major (indicated by a 'G' with a sharp). The notation consists of eighth and sixteenth notes. Fingerings are indicated above the notes: '3 2 1' for the first measure of the top staff, '3 2 1' for the second measure of the top staff, '3 2 1' for the first measure of the bottom staff, and '3 2 1' for the second measure of the bottom staff. Dynamics include 'mf' (mezzo-forte) for the first measure of the top staff, 'p' (piano) for the first measure of the bottom staff, and 'mf' for the second measure of the bottom staff. The music is set against a background of a city skyline at night.

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THE ETUDE

BUY A BROOM

FIRST PLAYER

Allegretto M.M. ♩ = 138

Both hands an octave higher than written.

FOLK DANCE

Arr. by Evelyn Townsend Ellison

Both hands an octave higher than written.

Arr. by Edward Lovett

First Player

Second Player

Third Player

First Player

Second Player

Third Player

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Grade 2.

THE MERRymakers

MARCH

Tempo di Marcia M. M. $\text{J}=100$

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MY CANARY

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Grade 1.

THREE BUCCANEERS

SIDNEY FORREST

Allegretto M.M. $\text{J}=144$

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LITTLE SWISS CLOCK

WILLIAM SCHER

Moderato M.M. $\text{J}=88$

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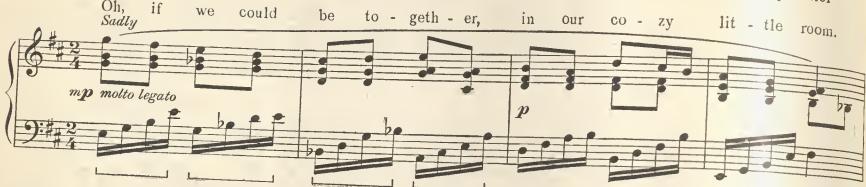
(Mädchen mit dem roten Mündchen)

English translation by G. M.

Slowly M. M. ♩ = 69-72

Oh, if we could be to - geth - er, in our co - zy lit - tle room.

ROBERT FRANZ, Op. 5, No. 5
Arr. by Guy Maier



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THE ETUDE

The Technic of the Month

Conducted by Guy Maier

Loneliness, Op. 5, No. 5

by Robert Franz

WHAT'S ALL THIS TALK about music being an "escape"? If that's its chief function at any other time, I want none of it. How can anyone escape the wall of tragedy which has closed down on us? Yet, how fortunate in these dark days are those who have music to turn to, for escape but for solace, remembrances and restoration. If you were asked what brings comfort to a lonely, aching heart, would you be one who answers "a good cry"? Well, perhaps a weeping brings a little comfort, but after all it seems such a futile emotional upheaval, accomplishing little and leaving only chokes, sniffles and red eyes in its wake.

Isn't there a more satisfactory way to find solace? St. Paul writes in II Corinthians, 1:7, "As ye are partakers of the sufferings so shall ye be also

of the consolation." To those reassuring words may I boldly add that anyone who expects to receive effective consolation must "take a part" in actually expressing the emotion which fills the soul? The best way I know to participate is through music—to sit down at the piano to play a piece like *Loneliness*, to study it lovingly, to discover its beauties, to polish its planes, to bring to it all the quality of which you are capable. You follow this path of consolation, I am sure, that in the end you will actually be a partaker of the "consolation" as well as the "suffering." And once you have found this means of expressing your own deeply felt emotions, you will probably be able to share the discovery with others who also need consolation.

...Which method do you think would better assuage loneliness or more ef-

fectively evoke the spirit of the absent one—tears or beautiful music?

This simple, touching song by Franz needs little elucidation. The melody must be treated differently in each of the first three phrases of four measures each. In Measures 1-4 be sure to keep the right hand thumb and second finger *pianissimo* while the melody soars over them; in Measures 5-8 emphasize the rich dark melody of the right hand octaves. In Measures 9-12 play the melody very softly and luminously, following each tone with a gentle, rotary impulse toward the thumb and second finger.

The sudden change of key and character in Measures 13 and 14 must be heart-rending in its secret sorrow. Let the left hand play with heavy, despairing footstamps here; but be sure to mitigate the gloom with the lovely major triad which finishes the song.

The unhappy mood of the piece is enhanced by its curious key vacilla-

tion. Note how it cannot decide to which tonality it belongs until that final D major chord.

Again I have translated some of the text freely to assist the player. No wonder artists refuse to sing these Franz songs, for here's the English text given in the vocal score:

"In thy dear eyes fondly peeping
I would kiss thy lily hand,
And bedew with happy weeping
Thy dear little, lily hand."

(Translator anonymous!)

Not much consolation in that, is there?... It is this kind of maudlin sentimentality that we must avoid, for it is unworthy of the music. Better, by far, to ignore such a text and let the music speak for itself.

Yet do not ever forget—one of the best methods of developing singing quality in your own or your students' playing is to sing *Loneliness* arrangements, at first with actual words in mind, later with the text discarded.

Grieg—Nationalist and Cosmopolitan

(Continued from Page 492)

Ravel are a rebirth of the spirit and traditions of Couperin and Rameau."

Then Delius strode into the conversation with "Piddlesticks! Modern French music is simply Grieg, plus the *Prelude* to the third act of 'Tristan,'" to which Maurice Ravel (always a discerning genius) replied:

"C'est vrai. Nous sommes toujours très injurieuse envers Grieg." (It is true. We are always very unjust concerning Grieg.) At least, that is how Delius in his Anglo-French, retold the sentence.

If the progress-bearing influence

(Continued on Page 543)

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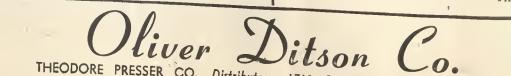
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THE ETUDE

Grieg—Nationalist and Cosmopolitan

(Continued from Page 535)

of Grieg upon Russian music be doubted, let the doubter compare the first twenty-three bars (surely the loveliest of the whole work) of Stravinsky's "Le Sacre du Printemps" with Grieg's "Evening in the High Hills," Op. 68, No. 4 (the melody of which is Grieg's own, not a folk tune), "Luulat (The Hillman's Song)," Op. 65, No. 2, the introduction to "The Journey of the Bride of Darkness to Vossestrand," Op. 72, No. 14, and the opening of the "G Major" and Piano Sonata, Op. 18.

Grieg's influence upon Delius is freely admitted—perhaps the largest-souled genius of the era in which he lived; certainly the only heir within his period to the grand scale form-flow of Bach and Wagner. Grieg's influence upon the most sensitive and many-sided of recent composer-geniuses, the late George Gershwin, seems not to be so clearly comprehended. The opening (which is also the closing) theme of the "Rhapsody in Blue" is clearly derived from the theme with which the Grieg "Piano Concerto" closes. Both themes cluster through the intervals 5, 8, flat 7, 6, 5. Both have two groups of triplets following (in Gershwin) upon one long note, or (in Grieg) upon two long notes. In both, the triplets float over a clash of a seventh below (in Grieg, G, F-sharp; in Gershwin, A-natural, A-flat). A closer similarity of thematic procedure—and in two works for the same medium—can hardly be imagined. The first section of the re-

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Lines and Spaces on the Keyboard

by Fanny G. Eckhardt

DO YOUR beginners have difficulty in learning the lines and spaces? Do you teach the bass and treble clefs at the same time? Perhaps during the first fifteen minutes the pupil is learning quickly and responds to your "and what comes on the second line—and the third line—and so on." Then you ask him to play the note to which you point or which you write, and you are dismayed to find him floundering around the keyboard (which he apparently had no difficulty in learning during the first part of the lesson). Show the pupil that the second G below middle C is the first line in the bass clef. Then

have him find the second line (B) by skipping the space note (A)—then the third line—and so on. Now begin drilling. Ask him to play the first line—the second line—skip to the fifth line—go back to the third line—until the pupil has learned the keyboard lines thoroughly. Do the same with the spaces.

Now write the notes on the staff. If the pupil hesitates, a simple "and

where is the second space on the staff?" will set him on the right key-board.

Be sure to do the bass clef first. Then repeat the same process with the treble clef. Your pupils will know lines and spaces.

Now write the notes on the staff. If the pupil hesitates, a simple "and

where is the second space on the staff?" will set him on the right key-board.

Modern Dance Aranging

Dance, from "The Rite of Spring," arranged for piano.

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"FORWARD MARCH WITH MUSIC"

The Story of the Elementary School Orchestra

(Continued from Page 513)

to be present at the final rehearsal of the Los Angeles Symphony Orchestra. This was during the years just preceding the founding of the Los Angeles Philharmonic Orchestra, some of them performing in the Philharmonic Orchestra, others achieving leadership in their chosen fields.

As the Los Angeles Junior Orchestra grew from year to year, and the concerts were to be given in large auditoriums, the price of admission was raised to fifteen, and then to twenty-five cents. There began to be a surplus after expenses had been paid. From this surplus was started a musical instrument fund. Instruments were purchased and rented to children for the nominal sum of two dollars for five months. This enabled those who were not in a position to buy instruments to begin lessons with private teachers until such time as they might prove talented and industrious enough to warrant their continuing with their musical education.

Gradual Development
Upon another, never-to-be-forgotten occasion the orchestra was assembled on the huge stage of Shrine Auditorium to play for John Philip Sousa and his band. This was the morning of January 1, 1936, the date of Mr. Sousa's last concert ever given in Los Angeles. The great band leader nearly overwhelmed the children by stepping upon the podium and conducting them through the stirring measures of a march. They afterwards stayed and listened to the band rehearsal and also the concert that afternoon. Mr. Sousa promised the same march especially for the Los Angeles Elementary Junior Orchestra, and later, true to his promise, he sent the march entitled *Prince Charming*, which has since been performed at several of the concerts.

Nothing Ventured, Nothing Gained
As the fame of this young organization grew, it was suggested that the orchestra give a program during Teachers' Institute Week. At this time Mr. W. A. Clark, founder of the Los Angeles Philharmonic Orchestra, happened to be present. He was so impressed that he offered the use of Philharmonic Auditorium for the next concert. The concert was a sell-out. But with the approach of the following spring it became obvious that the children were going to be sadly disappointed if they had to return to a high school auditorium after the glory and triumph of their recent achievement in Philharmonic Auditorium.

After deliberation, the Board of Education consented to let the supervisors give the concert in the large auditorium and try financing it themselves. The price of tickets was advanced to fifty cents and again the house was practically sold out. All expenses were met and a surplus of about seven hundred dollars resulted. This sum was immediately added to the instrument fund. This was in 1920, and for the following eighteen years the concerts were given regularly in the same place, always with the same musical and financial success. During these years the department acquired over \$16,000 worth of instruments, without one being given by the Board of Education. At present they own something like six hundred instruments, which enable thousands of children, who otherwise would probably be denied this privilege, to begin their musical education. The instruments are in such demand that there is generally a waiting list of

children, who otherwise would probably be denied this privilege, to begin their musical education. The instruments are in such demand that there is generally a waiting list of

children, who otherwise would probably be denied this privilege, to begin their musical education. The instruments are in such demand that there is generally a waiting list of

those desiring the opportunity of renting them. Many of these boys and girls later in life advanced to the status of professional musicians, some of them performing in the Philharmonic Orchestra, others achieving leadership in their chosen fields.

The members during one particular year will probably never forget the epic year when Walter Damrosch visited a rehearsal, gave a fine talk of commendation and encouragement, and finally conducted several numbers.

One of the secrets of the uninterrupted success and growth of this movement is that the character of the music used has always been kept commensurate to the minds of children.

being chosen for the City Junior, and this leads to a very salutary spirit of competition, which tends to promote added progress to all concerned. The supervisors and local teachers at the respective schools try to observe strict fairness in their choice of candidates, always invoking the rule of priority so that a pupil in his last term of sixth grade will be given the nod over one of lower grade who will have another chance later.

In concluding, it is perhaps fitting to mention the fact that of late years all-city junior high school, and all-city high school orchestras have come into existence, which, of course, play music much more difficult than is attempted by the elementary orchestras.

Beethoven Helps Build American Bombers

(Continued from Page 540)

instruments including the city's largest bass drum, three huge soubassophones, four tubas, three fanchants, trumpet, a celeste, chimes, oboe, bassoon, four snare drums, and Turkish cymbals all purchased by the company. A full-time secretary, with a background of many years' musical schooling and practical experience, assists Borghes.

Since more than forty per cent of the total payroll at Consolidated consists of women and girls, the female element is well-represented in the musical units. Opportunities for membership are offered in the girls' glee club, all-girls' orchestra, mixed chorus, symphony, and bands. Until this year was adopted, Consolidated had only one band. With this financial shot in the arm, the various other units were made possible. Or-

ganized democratically, each musical group has its own officers, and pays dues into a fund for a big social gathering every sixty days or so.

Harry Woodhead, the nationally known production genius who heads Consolidated, can't afford to justify the existence of such an elaborate musical setup on purely aesthetic grounds. He states: "The contentment and pride of individuals often far exceeds a worker whose skill and effort are of little value. First, a woman is established between work and management over and above the workday relationship. Second, and more important, an energetic, cheerful, willing attitude is promoted, showing results on the assembly line. After all, that's our primary job—the building of more and more bombers."

Musical Composition for the Layman

by John M. Kuypers

IN SOME ELEMENTARY SCHOOLS, training in musical creation is being given with amazing results. It is being discovered in these schools that children learn to write music with no more difficulty than they learn to write sentences or essays or simple poetry, and often children's musical compositions show the same inventiveness and feeling for design that is shown in children's paintings.

But here we are not concerned so much with what children can do with the right training, as with what the adult might do had he received the right training, as we are with whether the untrained adult might yet learn how to compose. Is it possible for the adult, whose training in childhood was neglected, to compose music? The answer is yes, provided,

of course, he does not attempt ambitious and involved musical compositions and provided also that he is willing to seek the help of an expert. In this connection an interesting experiment was conducted at Illinois University in St. Paul, Minnesota. Each year all the members of the class in appreciation of music are asked to compose a simple melody. Most of these students, of course, have had little or no musical training. The melodies must be written down. The students who do not know musical notation are told to pick out their tunes at the piano and to find someone who can write them down. The essential point is that the tunes must be original.

When the assignment is given, (Continued on Page 547)

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"FORWARD MARCH WITH MUSIC"

What Shall We Play in Our Woodwind Ensemble?

(Continued from Page 506)

If an otherwise excellent piece of music is found arranged as shown in example (b), it seems to us that the director is perfectly justified, in the interest of smoothness, in re-editing the number to conform with (a) above.

The Problem of Balance . . . and Tradition

Scoring for quintet has to be done carefully because, for one thing, we have only five instruments in all; we cannot, as in symphonic band, add or take out a certain instrument or instruments until we get just the blend and balance we wish. Once a quintet score is finished, it is either successful or it is not. Because of this many a fine "major work" will never, even with the most splendid professional ensemble in the world, fully realize its full musical potentialities. The "wrong" instruments may have been used in certain places. In such a case the players are helpless; their hands are tied. "Tradition" and respect for the original composer's ideas usually prevent their daring to "correct" the instrumentation in order to get the maximum good effect that they, the actual players of the instruments, know exist therein. The music director in the Symphonic Band field is in a far superior position; he can "edit"; delete; write in; experiment to discover the most fascinating combinations possible. He has no "tradition" to cope with; about ninety per cent of his literature consists of arrangements, and he can feel free to improve the score. Anything that seems not to go as satisfactorily as he knows it can go, can be blamed on the arranger, and the director can have the most fascinating time in the world experimenting with all the combinations possible until he achieves the effect he is seeking.

The Arranger: His Place

Therefore, it is our belief that one has a right to demand the utmost from the arranger. The person who takes an already composed number, perhaps for piano or organ, and decides to arrange it for wind quintet, has a very great advantage right from the start; he begins with the complete picture of the whole in his place before him. First, it is his duty to choose a key that will do the best by his small group. With only five instruments to think of, all his parts should be good; each should be *sensitive* to the particular instrument; all should be interesting and gratifying to the players.

At one time there were a great many fine music directors who were

opposed to all arrangements. An excellent reason, in the earlier years, was that many of these arrangements for winds served only to demonstrate that the arranger did not understand the nature and basic problems of the wind instruments. Due to the fact that so many of our fine original compositions for quintet are virtuoso grade and, therefore, practically unavailable for the average high school groups, we must derive a goodly portion of our woodwind material from arrangements and, therefore, it behoves us to demand the utmost from anyone who offers us an arrangement. In those first years when we were trying to build up some woodwind material of school grade because we had almost none, many selections were arranged that were not basically fit for the woodwind quintet and ought not to have been used. These were all right for those days, but the arranger who works today in this field must operate on a much higher plane; he must project himself right inside of the playing problems of each instrument before he attempts to write for them. Of course, the composer, too, though we would wish to grant his inspiration full sweep without too much hampering of his creative ideas by purely technical considerations, should fully study his instruments carefully before attempting to compose for them. Yet he must be allowed artistic license. He should be able to combine solid and scholarly musical inspiration with intelligent and sympathetic handling of the practical technique of scoring for woodwinds, and so combine these two elements as to enable the woodwind to be at their best from a working as well as an aesthetic, standpoint.

Band Questions and Answers

Trombone Duets

Q. Will you kindly suggest a collection of good trombone duets? A friend and I recently tried to play some duets for fun, and would like to improve our sight-reading. We have played for six years.—P. M. N., Nebraska.

A. I suggest that you get the Amsterdam "Trombone Duets." They are excellent and will provide a great deal of good musical reading for you and your friend.

Plastic Reed

Q. What is the present value of the plastic reed and what are its possibilities for the future?—J. C. Ohio.

A. The plastic reeds of the present are not as yet comparable to our best cane reeds. However, I have played upon some plastic reeds that were very good and I

have noted constant improvement in plastic reeds and I believe we will eventually find the plastic reed quite satisfactory. They are of course much more durable than the cane reed. They do not warp, chip or split.

In our recent test ten first class musicians failed to discriminate between a plastic and a cane reed. There are several plastic reeds on the market. I would suggest that you experiment until you find the one which seems to be best for you personally. Then get a fine cane reed and test the two side by side. If the cane reed is easier to playing, stability, and let that be the determining factor as to the value of the plastic reed. I intend to remain neutral on the subject until the plastic reed is definitely considered superior.

Saxophone and Clarinet

Q. Will the players of the saxophone prove to be equal to me? I have studied clarinet for several years and have considerable proficiency on same.—A. D., New York.

A. Many of our outstanding saxophonists were originally clarinetists. For ordinary performance, the clarinetist with proper study, can learn to play the saxophone without seriously hindering his clarinet playing.

This will depend upon the student's musical training, personal, and experience. For the young inexperienced player I would not recommend the study of saxophone until he has had considerable study of the clarinet.

The embouchure of the two are quite different and the necessary changes and adjustments will be required. This should not be a part of the young player's program. I suggest that you continue the study of the clarinet until you have become a first rate musician, then the study of the saxophone will be much less complicated.

On Instrument Repairs

Q. Would you please suggest a text dealing with the repair of woodwind instruments? Our instrument repairer has been called to the Army and no one is available to do his work.—Miss V. R., Connecticut.

A. I suggest that you get the textbook "Instrumental Repair Manual" by Brand, published by Selmer and Co., Elkhart, Indiana. This is one of the most complete texts on the subject ever written. I am sure you will find it invaluable. It makes repairing so interesting that you will become fascinated with the book.

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Musical Composition for the Layman

(Continued from Page 545)

many members of the class protest that they cannot write music, that they have never composed. Yet the next day when the tunes are handed in, everybody is amazed at what they have been able to produce. Many of the tunes fall into the standard melody patterns, but often there are some with unconventional and original phrase relationships. Some of the tunes are awkward and ill conceived, some of them are quite correct but dull, yet always there are a few of real merit. What the members of this class each year can be done by the trouble who wants to write the trouble. Those who do not know musical notation, can learn it, either learn to, or find someone who will write out the melodies for them.

The reader may protest that writing melodies isn't composing music because music must have harmony. In part this is true, yet melody is the core of all musical composition, and if without any formal musical training you find that you can compose good tunes, there is no reason why you should not take the trouble to learn at least the rudiments of musical theory.

To become a first-rate composer you will have to master the difficult subjects of harmony, counterpoint, and form. You may have neither the inclination, the time, nor the opportunity to do this. But even though you do not become a first-class composer, the reason why you should not write simple musical pieces is more than your not being a first-class novelist should prevent you from writing a letter or a short story or a simple poem.

If you want to try your hand at composition, seek out a harmony teacher to instruct you in the rudiments of harmony. You must insist, however, that it be taught you not as a body of abstract principles to be learned for its own sake, but rather as a method, each step of which you can apply to your musical self-expression.

If you do not think you have enough talent to take so much trouble, you cannot tell until you have tried. Again, at Hamilton University, where harmony is taught always with a view to its actual use in musical self-expression, are produced each year by members of the elementary harmony class. Some of these compositions have been performed in public, much to the delight of the young composers. In any case, whether or not you are a potential composer, once you have experienced the joy of musical creation you will also enjoy more fully the musical creations of the great masters.

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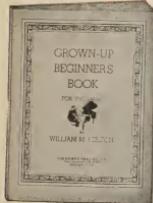
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Dancing Marquise	Loeb	Spanish Dance	Rachmaninoff
East's Art Gavotte	Gilles	Procession in G Major	Ippolitov-Ivanov
Estrellita (Mexican Serenade)	Ponce	The Rose of Tralee	Gloria
Fifth Nocturne	Liszt	The Skaters	Waldteufel
Homopie, from Water Music	Handel	Spanish Dance, Op. 74, No. 4	Moszkowski
Home, Sweet Home (Chorale)	Gould	Vocalise	Chopin
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Gypsy Song, from Carmen	Hampstead	The Swallow	Monzukowski
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The Kiss	Fauré	Two Gypsies	Russian Gypsy Melody
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